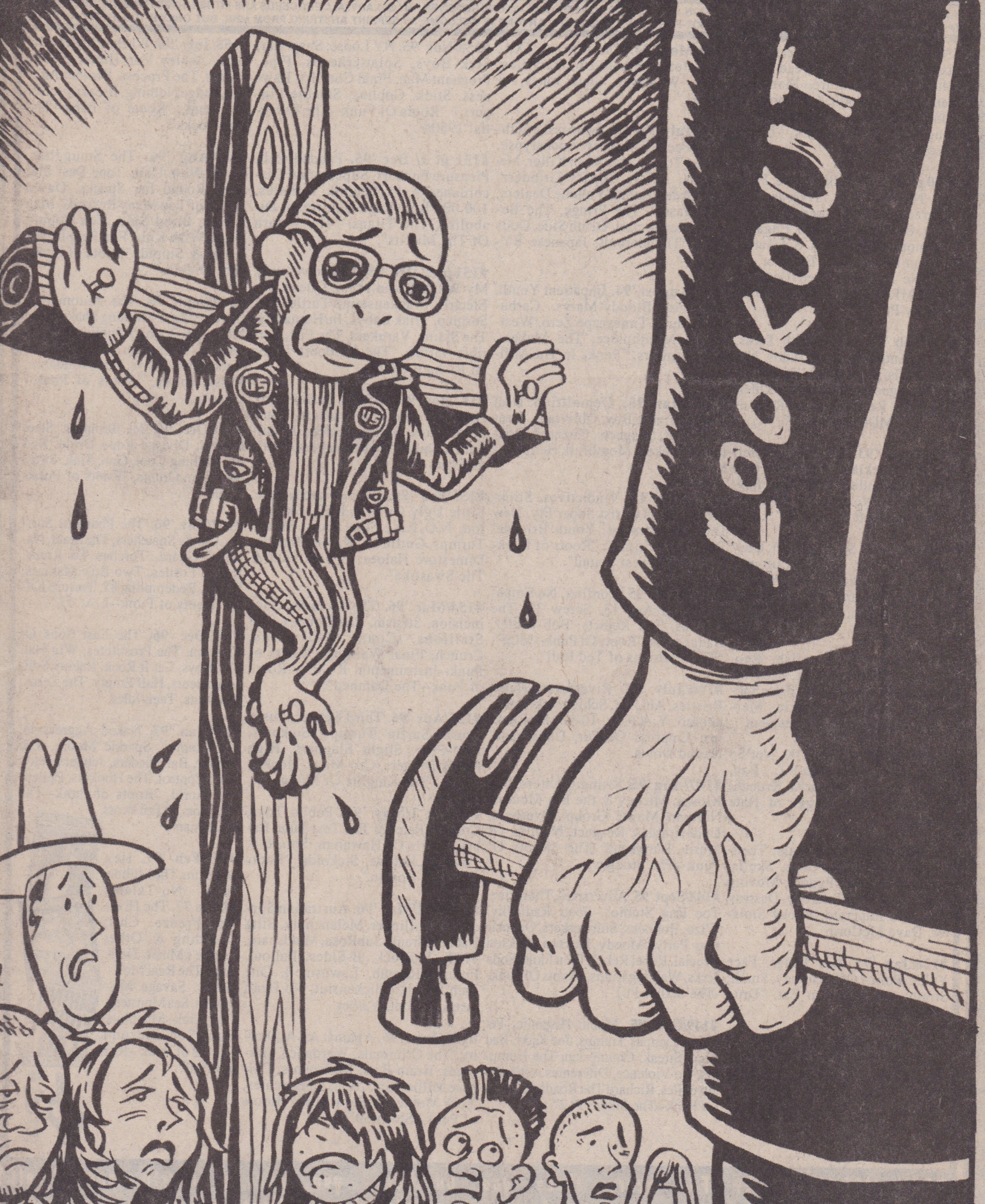
MAXIMUMROCKNROLL#165FEBRUARY1997$3.00



MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio'77".

#162/Nov '96. The Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--L.A. '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

#165/Feb '97. He's Dead Jim, The Millionaires, No-Talents, Blanks 77, The Hives, The Freeze, Chris Spedding & Other People's Music, Defiance, The Real McKenzies, Savage Malignant, Sea Monsters, Dropkick Murphys, Bou Sou Nezumi, "Roots of Punk--Richard Hell".

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C/Z records

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

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Back issues 88, 100 Pt 1 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 117, 121-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157-159, 162-165 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

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1/3 page long: (2 1/2" x 10") $60
1/3 page square: (5" x 5") $70

CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: by Ward Sutton

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Fax (415)923-9617

NEW PHONE #s

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Cover price alert!!! It's been 8 years since the last time we raised our cover price. I grudgingly did it then and I grudgingly do so now. In both cases, the pressure to raise prices come from the distributors and stores, who feel that they are making so little off of distributing MRR (in some cases, theysay they actually lose money doing it) because the gradual increases in shipping and labor over the years means there's less and less for them. At some point, they begin not distributing it or stocking it in their stores, and it's at that point that I give in to the pressures. I think we have reached that level again. If it turns out that as a result of this MRR starts making a lot more money than we need, I will lower ad rates to compensate for that. I'll know better in 4-5 months. Sorry! Tim

MAXIMUM ROCKNROLL RADIO

Paula Hirsch
Kenny Kaos
Alisa Schulman
Jon Von
Radley Hirsch
Carolyn Keddy
Michelle Shipley
Last Will

CFMU	Hamilton, ON
93.3FM	call station
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WMSE	Milwaukee, WI
91.7FM	call station
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

Fuck You Too-Glen E Freidman-book
Hardware-#9-zine
INTENSITY-Bought And Sold-CD
V/A-Nothing Quiet On The Eastern Front-LP
BROILERS-Schenk Mire Eine Blume-EP
THE STRIKE-A Conscience Left...-LP
BROTHER INFERIOR/N.O.T.A.-split EP
NO FOR AN ANSWER-CD/In Cantation-#2-zine
SUBSTANDARD/DETESTATION-split EP
VERMINS/VICTIMS-split EP

ROB COONS

ABADDON-Walcz...-EP
EXPLOITED-Singles Collection-LP
NOFX-Fuck The Kids-EP
RUPTURE-Gospel From The Gutter-CD
V/A-Die Human Race-flexi
CHARLES BRONSON/ICE NINE-split EP
INDIGESTI-Osservati...-LP
NO FOR AN ANSWER/CARRY NATION-split CD
V/A-A Comp For Atonement-EP
V/A-Nothing Quiet On The Eastern Front-LP

DR. DANTE

RETARDOS-Don't Want The Retardos-EP
JET BUMPERS-Blast Off!-LP
LET DOWNS-Frisco Speedball-45
THE VIKINGS-High Time-EP
BRATBEATERS-We Can't Be Wrong-LP
TEENGENERATE-Wild Wild-EP
CHINESE MILLIONAIRES-Heart On A Chain-45
AUTOMATICS-Makin' Out-EP
SCRATCH BONGOWAX-Can't Tell Me-EP
TKO's-Anthem-EP

LALI DONOVAN

TKO's-Anthem-EP
ARMITAGE SHANKS-Top Int'l Celebrities-45
TURBUNEGRO-Prince Of The Rodeo-45
THE HUMPERS-Mutate With Me-45
JET BUMPERS-Blast Off!-LP
BRAINEATER-I, Braineater-EP
UBANGI STOMP-Black Leather Sock Hop-EP
THE VIKINGS-Next Big Thing-EP
RETARDOS-Don't Want The Retardos-EP
V/A-Hey Mom The Garage Is On My Foot-LP

JEFF HEERMANN

LIGHTNING BEATMAN-Beat Time-45
V/A-Hey Mom The Garage Is On My Foot-LP
BLANKS '77/FUCKIN' FACES-split EP
TEENGENERATE-Dressed In Black-45
WIRE-Turns And Strokes-2xLP
ARMITAGE SHANKS-Top Int'l Celebrities-45
CHINESE MILLIONAIRES-Heart On A Chain-45
THE VIKINGS-Next Big Thing-EP
THE HUMPERS-Mutate With Me-45
THE STRIKE-A Conscience Left...-LP

KARIN GEMBUS

V.REVERSE-Children's Basic Concepts-10"
Running The Amazon-Joe Kane-book
AUTONOMIA INDIGINEA-EP
THE FAGS-No Stages-LP
CHARLES BRONSON/ICE NINE-split EP
BLACKFORK-live
RIPCORD-Ignition-EP
ZONE-The First Blow...-EP
EAGLE BRAVO-The Kids Are Not Alright-EP
HALFMAN-LP/SHAHRAZAD-live

CAROLYN KEDDY

AUTOMATICS-Makin' Out-EP
THE SONICS-Sinderella-CD
CHINESE MILLIONAIRES-Heart On A Chain-45
TKO's-Anthem-EP
RETARDOS-Don't Want The Retardos-EP
DRAGON ROJO-Little Lisa #109-EP
BRAINEATERS-I, Braineater-EP
EUNUCHS-Songs About Girls And Shit-EP
THE HUMPERS-Mutate With Me-45
LET DOWNS-Frisco Speedball-45

RAY LUJAN

BUFORD-Pedal On-EP/REDEMPTION 87-CD & live
YELLOW CAR-Auto Erotica-CD/GOTOHELLS-CD
THE STRIKE-A Conscience Left...-LP
THE VIKINGS-Next Big Thing-EP/ART ATTACKS-CD
DECIBELS-Radio-EP/BASEMENT BRATS-CD
CHOPPER-For Youth And Valour-EP
TRIXIE BELDEN/EGGHEAD-split EP
NOFX-Fuck The Kids-EP
YUM YUMS-Be My Baby-EP
DONFISHER-Setting New Standards-EP

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TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- CHARLES BRONSON/ICE NINE-split EP
- EPILEPTICS-System Rejects-CD
- V/A-Never Again-EP
- RUPTURE-Sex, Drugs-CD/INDIGESTI-Osservati-LP
- TEENGENERATE-both EPs/MELT-BANANA-LP
- CRUNCH-Estrema-mente-EP
- V/A-Another Prove 7 Inch-EP
- BROTHER INFERIOR/N.O.T.A.-split EP
- SOCIETY OF JESUS/SUBSTANCE-split EP
- V/A-A Comp For Atonement-EP

ALLAN MCNAUGHTON

- NOFX-Fuck The Kids-EP
- J CHURCH-Drama Of Alienation-LP
- WIRE-Turns And Strokes-2xLP
- Slug & Lettuce-#46-zine
- GUN PRO/ABSOLUTE ZERO-split EP
- TOAST-Come Dancing With...-EP
- INDIGESTI-Osservati...-LP
- THE SERVICE-Man's Ruin-CD
- FURY 66-Simple Suggestions-EP
- WORST CASE SCENARIO-LP

SMELLY MUSTAFA

- TURBUNEGRO-Prince Of The Rodeo-45
- BUFORD-Pedal On-EP
- BROTHER INFERIOR/N.O.T.A.-split EP
- WIRE-Turns And Strokes-2xLP
- RETARDOS-Don't Want The Retardos-EP
- CAPTAIN 3 LEG/GROIN CHURN-split EP
- CHARLES BRONSON/ICE NINE-split EP
- THE HUMPERS-Mutate With Me-45
- KNUCKLEHEAD-EP
- MELT-BANANA-Scratch & Stitch-LP

BRUCE ROEHRS

- DROPKICK MURPHYS/DUCKY BOYS-split EP
- ANTISEEN-Thanks A Lot-EP/TKO's-Anthem-EP
- SHOWCASE SHOWDOWN-Soothing Moments-LP
- RESTRISIKO-EP/TEENGENERATE-Kids-45
- BROTHER INFERIOR/N.O.T.A.-split EP
- TURBUNEGRO-45/GOYKO SCHMIDT-EP
- BLANKS '77/FUCKIN' FACE-split EP
- KAMPFZONE-Harte Zeiten-EP
- DISTRICT-Old School New School-EP
- POPPERKLOPPER-LP & split EP

TOM HOPKINS

- CHARLES BRONSON/ICE NINE-split EP
- CITIZEN FISH-live
- V/A-A Comp For Atonement-EP
- Profance Existence-#29/30-zine
- V.REVERSE-Children's Basic Concepts-10"
- KARP-live
- KIMUSAWEA-Kapitulate-EP
- V/A-USA Meets UK-EP
- ZONE-The First Blow...-EP
- OJO ROJO-live

JON VON

- YUM YUMS-Be My Baby-EP
- TEENGENERATE-Wild Wild-EP
- BOMB BASSETS/CRACKINS-split EP
- TOAST-Lose-EP
- RETARDOS-Don't Want The Retardos-EP
- BASEMENT BRATS-Shining-EP
- THE VIKINGS-Next Big Thing-EP
- DECIBELS-Radio-EP
- LETTERBOMBS-Meat-EP
- EVAPORATOS-United-LP

TIM YOHANNAN

- HEADCOATEES/HEADCOATS-split 45
- LIGHTNING BEATMAN-Beat Time-45
- DISTRICT-Old School New School-EP
- POPPERKLOPPER-LP
- THE HUMPERS-Mutate With Me-45
- USELESS FUCKS-Frat Boy Fuck You-EP
- TEENGENERATE-both EPs
- JET BUMPERS-Blast Off!-LP
- NOVOTNY TV/POPPERKLOPPER-split EP
- MARKY RAMONE & THE INTRUDERS-LP

REMA YOUNG

she'll be back

ZINE SHITWORKERS

Matt Average
Michelle Barnhardt
Jerry Booth
Chris Charla
Rob Coons
Mikel Delgado
Lali Donovan
Gardner Fusuhara
Karin Gembus
Lance Hahn
Chris Harvey
Tom Hopkins
George Impulse
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Michael Lucas
Hal MacLean
Jeff Mason
Allan McNaughton
Jah Nell
Katy Odell
Hollie Rocka
Jason Rosenberg
Harry Sherrill
Steve Spinali
Dave Stevenson
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Max Ward
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Jeff Yih
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Toby Bitter
Enrico Cadena
Mel Cheplowitz
Erin Cullen
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Harald Hartmann
Jeff Heermann
Jenn Hyman
Jux
Mick Krash
Ray Lujan
Timojhen Mark
Mundo Murguia
Mike Millett
Shawn Nuzzo
Freud Reia
Bruce Roehrs
Greta S
Al Sobrante
Martin Sprouse
Travis T
Leah Urbano
Mary Jane Weatherbee
Shane White
Winni Wintermeyer
Eric Yee
Rema Young

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Mykel Board
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Adrienne Droogas
Brian Zero
Queenie
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Chris Davidson
Nick Fitt
Brendan White
Larry Harmon
Mitch Prothero
Emily Soares
Jesse Luscious
Blake Martinez
Generic Nathanson
Fletch
Tom Dead Beat
Al Quint
Fat Tony DeFilipo
Rev Norb
John Kohut
Jason Beck
Ted Rall
Bev Elliott
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Dave MDC
Catherine Cook
TK Getzgo
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Trent Reinsmith
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Dead End Tim
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Anders Jakobson
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ZINE COORDINATOR

Tim Yohannan

FINN HC IS BACK TO THE MAP

Terveet Kädet
KUMIA JA VERTA
1987 KOKOELMA

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(Latest studio album,raw as hell!!!!!!) $15
TERVEET KÄDET:HC Brutality CD (53-songs) $16
HARDCORES:Edens Burner CD (Best finn Killer HC) $10
GG ALLIN:Highest Power CS (Sick Killer!!! r.i.p.) $10
RUSSIA BOMBS FINLAND Comp (KAAOS,TK,013,
BASTARDS,SEKUNDA,RIISTETYT etc 82 HC) CD $16
NECROSE:37-Song EP (Rare Brazil Crust) $7
NEVER MIND THE BOLLOCKS IN 1994 Comp
(TERVEET KÄDET,UNBORN-SF,THE BRATS,
HYBRID CHILDREN,GOREDOCTORE & GND.All unreleased songs,brilliant killer punk/HC) LP $13 / CD $15
MASSKONTROLL:Recycle Or Die EP (OOP Rare Crust) $5
HIATUS:Fashioned Shit CD (MEGACRUST!!!) $15
RATTUS:Here Comes Death CD (24-song attack) $16
ASOCIAL:Total Asocial CD (Cult Swede Crust) $16
HEALTH HAZARD:Nightmare EP (9-song,Crust) $6
MOB 47:Garenterad CD (82-songs,Swe Crust) $16
LAMA:Lama CD (82 HC Classic!!!) $15
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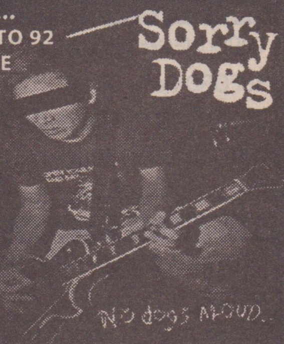

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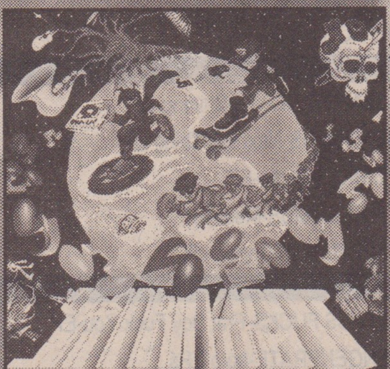

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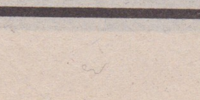

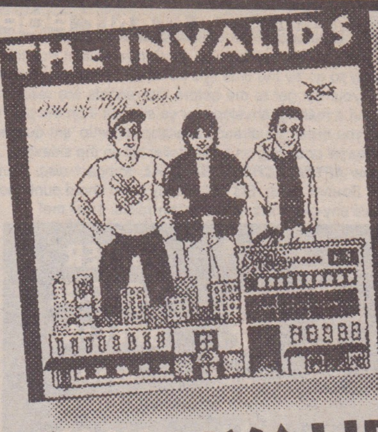

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Okay, I don't have a fucking clue which new Mutant Pop titles I'll have ready to go by the time this ad runs. I'll just blab about them and if your bix get to me before the records are ready to ship, I'll fill out a mailing envelope for ya and put it on the pile. If the records you order are already available, I'll ship 'em quicker than Ben Weasel pouncing on a five dollar bill on the sidewalk...

First: *new* ***AFTER SCHOOL SPECIAL*** *compact disc.* Fourteen songs. Sounds great. Big hits. Poppy three chord punk rock with sensitive shy-guy sorta lyrics. *Totally* rocks. Trust me!

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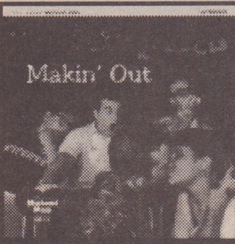
Super AFS fans or the utterly uninitiated also need the new **AFTER SCHOOL SPECIAL** Mutant Pop EP, **MP-16 "Wrong."** Two album tracks and a non-album dealie in a wonderful sleeve...

Then there's the best record I did this year, **MP-17 THE AUTOMATICS "Makin' Out."** You already missed the red vinyl but you need the black plastic anyway, bub. The best Autos EP to date, no doubt about it. Don't miss out on the color next time, go ahead and preorder **MP-20 THE AUTOMATICS "10 More Golden Greats!"** which is somewhere in the pipeline. Those two are $3 each and damned well worth it, kiddies... *Mandatory!*

SICKO is coming. It's gonna be a deluxe pic sleeve that folds out to make a gameboard. Cool and different. So cool that it's gonna cost you an extra buck. The vinyl on the first 500 will be green, if you pre-order, you'll get color. Otherwise, roll the dice and lose your mice. Or your cut-out-game-pieces-in-the-shape-of-Ean-Josh-and-Denny, as the case may be. **MP-18 SICKO "Tea Three" $4.00.** Three ultra-fab songs, all non-album!



MP-17
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AUTOMATICS
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MP-19 THE MUTE ANTS "Planet of..." should be about ready to roll... This is a really cool band from Florida that crank out maniacally catchy poppy punk tuneage that will bore into your brain like some kinda weirdo space alien dealie from X-Files. Title track is "James Plays Dressup" and in a just society it would be an AM radio smash. But I guess you're just gonna have to snag a copy from me to check it out, huh? Thanks for your support! —*t.c.*

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***MP-19 THE MUTE ANTS "Planet of..." < Goofy Florida punk boys**
MP-18 SICKO "Tea Three" < ***$4 Gameboard sleeve—COOL!!!**
MP-17 THE AUTOMATICS "Makin' Out" < My best rekkie of 1996
***MP-16 AFTER SCHOOL SPECIAL "Wrong" < Power guitars from David**
***MP-14 UNDERHAND "Connections" < Arne the Zoinkster**
MP-13 THE AUTOMATICS "10 Golden Greats!" < Remastered version
***MP-12 MORAL CRUX "Victim of Hype" < Poppy hits from the outback**
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MP-10 JCCC "Victoria's Secret Sauce" < Perfect pop/punk blend
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MP-06 EVERREADY "County Transit System"< Where'd I steal the bus?
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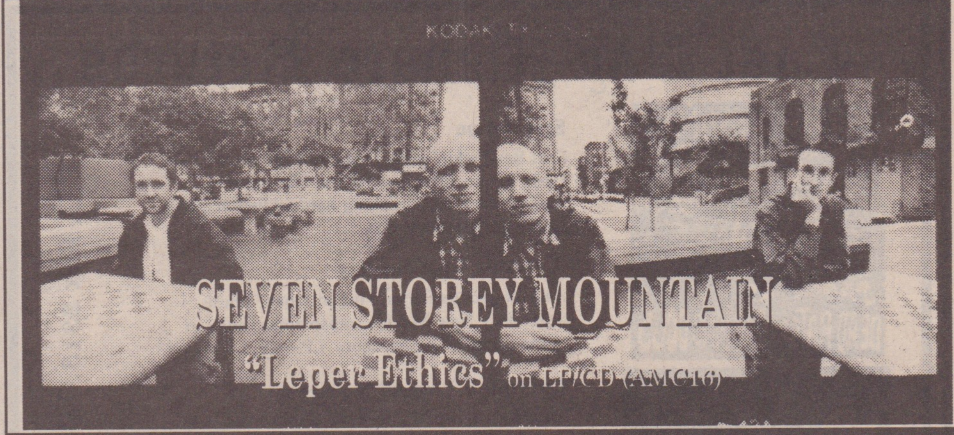

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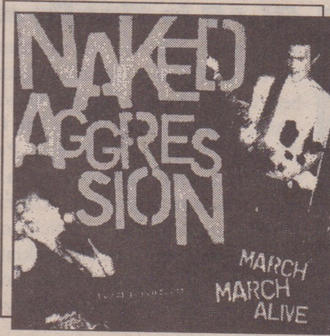

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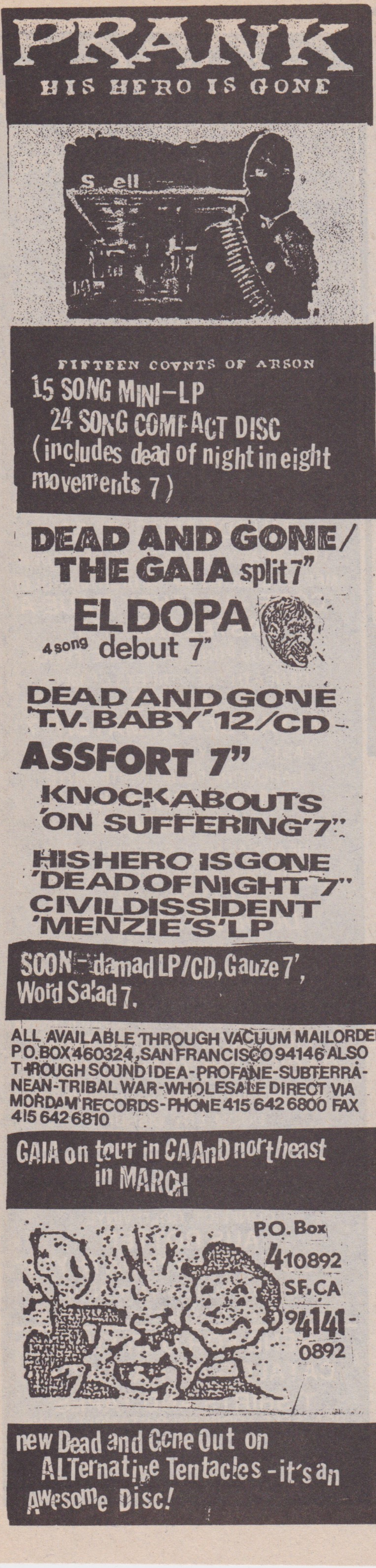

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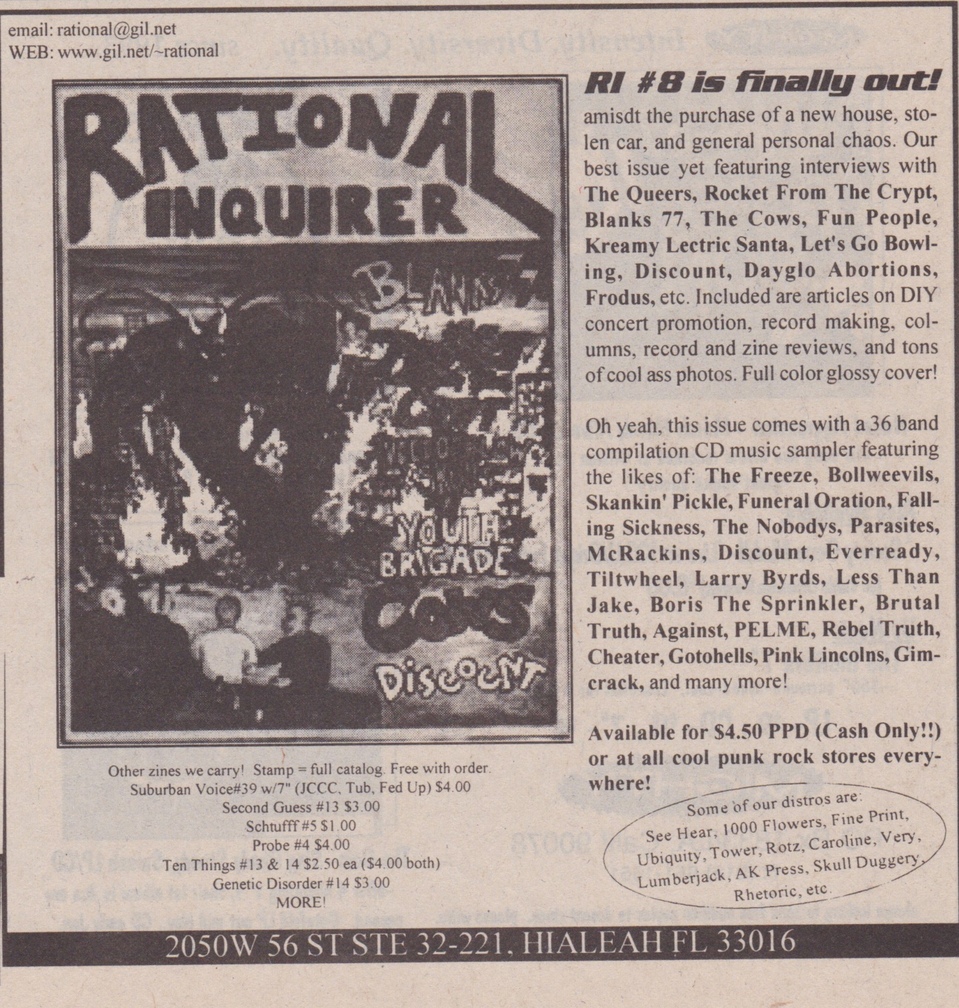

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RI #8 is finally out!

amisdt the purchase of a new house, stolen car, and general personal chaos. Our best issue yet featuring interviews with **The Queers, Rocket From The Crypt, Blanks 77, The Cows, Fun People, Kreamy Lectric Santa, Let's Go Bowling, Discount, Dayglo Abortions, Frodus**, etc. Included are articles on DIY concert promotion, record making, columns, record and zine reviews, and tons of cool ass photos. Full color glossy cover!

Oh yeah, this issue comes with a 36 band compilation CD music sampler featuring the likes of: **The Freeze, Bollweevils, Skankin' Pickle, Funeral Oration, Falling Sickness, The Nobodys, Parasites, McRackins, Discount, Everready, Tiltwheel, Larry Byrds, Less Than Jake, Boris The Sprinkler, Brutal Truth, Against, PELME, Rebel Truth, Cheater, Gotohells, Pink Lincolns, Gimcrack,** and many more!

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A

Dear MRR,

Stop me if you've heard this one before: I've been an avid reader for the past ten years or so but have never written in... but finally something was printed which I couldn't let go unanswered... (hmm, broken record time). But, hey, it's all true, so there! Anyways, I refer to 'Anne R. Key's' column in #163, specifically the bit about the show at the Showcase Theater in Corona which was shot for the 'Decline' part three.

Now, I realize that some parts of this column in the past have been parody, satire, whatever... (at least I gather as much).... but this bit is reported as 'fact'. It implies (well, straight out SAYS) that the crowd was there only for the movie while the 'real' punks were stuck outside, unable to get in. This is only partly true.

I write this with conviction as I am in one of the bands that played that night. The show sold out its capacity of 500 tickets *pre-sale,* with those tickets going to folks who didn't even know the show was going to be filmed (the show was scheduled literally months before any of us knew it was to be shot). So yes, there were people stuck outside unable to get in, but those already inside weren't exactly film industry shills there to 'punk it up' for the cameras.

To slag off Naked Aggression is just plain silly, they're one of the most honest, friendly and hard-working bands in today's 'scene', such as it is. And yeah, apparently something happened with the cops, but it was with nazi skins who tried to bum-rush the door, not the 'real punks' who were left outside while Hollywood had its way with our oh-so-virgin scene (ahem). Why the hell nazi boneheads would show up to a show with that bill is beyond me, but whatever, I guess I shouldn't be so surprised at the lack of intelligence on that groups' part...

Anyways, I guess that's all. I'm sure it's easy to write off comments in that column as "well, I heard it from so-and-so who heard it from so-and-so's aunt who is the cousin of the wife of the brother of the sound tech for GBH so it must be true", but I just wanted to give the viewpoint of a person who was actually there. Thanks,
Mate/ lgreen@earthlink.net

B

Dear Maximum Rock and Roll,

Usually we would not write a letter in order to bring up a public issue, but we must clear up a misconception. In an interview with Enemy Soil (MRR #163) the interviewer stated that we were signed to Relapse Records. We are not signed to Relapse. Bastard Noise (a separate project from M.I.T.B.) did a Merzbow split with Relapse. The people who run relapse are beautiful, and the independent state and ethical position of Relapse are not as clear as dogma suggests. M.I.T.B. has no plans of being on Relapse. This kind of situation statement brings up many other issues of selling out which are constant concerns of ours. Keeping an ethical standard in our community is only right, yet we all know that in any human institution, those who have authority and final say over orthodoxy are often extreme about piety. Allow us this brief statement. We are trying to stay ethically true to punk principle, what ever the fuck that means now. We think of ourselves as members of the punk community, and we are trying to present our own inbred musical and philosophical angles. We respect all the bands from other "factions" (if you will) of punk. We desire bonds in our community which transcend click, style or sound. Respect of our diversity can be what sets us apart from other social organizations. We send out much respect to MRR for providing a forum and voice for active punk (especially since Tim doesn't like our band and he doesn't have to allow shit in). Even if any of you hate our fucking band, we still want to have a family bond. Going beyond petty human shit is as important as issues of "sell out". We give much thanks for allowing us to clear this up.
Kenyon, M.I.T.B.

P.S. All the love; all the kisses.

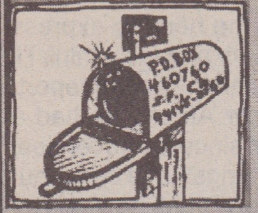
C

Maximumrocknroll and Chris Davidson,

Hello, my name is Clint and I am from Akron. Well, not only was Chris' report on Akron punk '77 extremely shoddy, but the Akron scene report was an outright lie! I must admit that I rarely read MRR, but when I do I do not want to see this sort of rubbish. I feel the need to express my opinions on both articles. I think I'll start by tearing apart the scene report.

As you know Akron has had a "scene" on and off since the seventies, and many good things have come out of it. Unfortunately right now Akron *does not* have a scene. The clubs mentioned are all corporate run shit holes. The Attik for example requires that you guarantee them $$. When we were *asked* to set up a show there they wanted $600.00 in cash! ! That is not a scene, that is greed. The Attik, by the way is now out of business. The Cobalt Club, on the other hand is nothing more than an overrated hamburger stand for the local frat boys to booze it up in and date rape underaged girls. And when it comes to the Daily Double, and Ron's Crossroads... Well, just about everyone I've ever met is permanently banned from their establishments. There have been full scale riots at their clubs due to their "kids suck, no dancing, no fun" ideology. If you want proof pick up a copy of the long out of print Akron cult classic The Disappointments - "Trouble Trouble at the Daily Double". It's a live tape of the last Disappointments show, that not only includes the brief show, but also the riot that ensued, after the management tried to shut it down. It is interesting, if you can find it.

When it comes to bands, we do have a plethora, but that doesn't mean that they are all *good.* A few of the bands that were mentioned have a little talent or maybe a hint of originality, the best one was CD Truth. Unfortunately none of them even scrape the surface of the true Akron underground. Technically we have three pre-scenes that are quite interwoven. There is hardcore, punk/new wave, and Akron's own "shit-core." If you like true punk we have The Pricks and Ligod, not to mention the infamous Johnny, Fist Up His Ass. The Johnnies are probably the only band in Akron that isn't allowed to play anywhere except secluded warehouse shows. Of which there is an upcoming show... Three of the most downright appalling bands in the same night. Johnny, Fist Up His Ass, Itchy Booty, and the horrible rap collective Bitch Slap. I sense another riot... Anyway Akron also puts out some great hardcore, but technically the "scene" is based out of Canton, about



20 minutes south of Akron. The Canton scene although small is the only true *scene* in the area. It is fronted by the band Bipolar, and is very positive and supportive of the youth. It is based out of the American Plastic Card Company warehouse, where you can always be sure to be welcomed to a great show. Some of the biggest names in hardcore have played there, and there is always a good response. Now, Cleveland on the other hand has some great bands (punk and hardcore) and Mushroomhead is certainly not among them! In fact I'd say they are the worst band ever to come out of Cleveland! ! Cleveland like Akron is lacking in the scene department. Their shows are based out of random clubs and are prone to trouble. Well, I didn't write this to give you another damn scene report. I wrote this to tell you that you have been misled. If you ever need a real scene report from this area contact me, although I'll probably just pass it off to someone else because I enjoy being lazy.

Hello Chris??? Pioneers of punk Ohio '77??? Were you there? Obviously not!!! The next time you decide to write the history of a punk scene you will have to do more than pick up some "punk rock" CDs at the mall. Next time examine the history of the scene, look more into the underground, ask the "old schoolers" some questions and for Pete's sake don't buy CDs, try to find the real thing - *records.* You do have half the story right, your Devo and Dead Boys history are pretty good. You did forget the largest underground label (based out of Akron) that ran from 1977-81. Remember Clone records? Rubber City Rebels, Hammer Damage, the Bizarro's, or what about the more popular bands like The Waitresses, or the Human Switchboard? There are so many to list... Anyway would you like to learn more about the the NE Ohio underground in the seventies and early eighties? If so I included a catalog of Akron records. There is a complete set of Clone records (16 releases), and some new Akron stuff from the label Rubber City Records. I don't really feel like explaining these records, but there is something for everyone, even some old David Thomas tracks (you seem to be fond of him). Anyway it's 3 am, time for me to get off my soap box... But if you have any questions or are looking for any obscure Ohio based records, or if you just want to argue, write me on the address on the catalog.

Thanks,
Clint.

P.S. Please double check where your sources are coming from. Because I don't want to see rubbish like this again.

Dear MaximumRockNRoll:

Oi! I read Ben Marx's tirade against "fake punks" in #163. Hey Ben — I totally agree with you about posers and punk™ wannabe's in the "scene." But... fuck, it's really not that cut and dry! Look at it this way: Sure, there's stupid kids out there who worship Rancid and NoFX and buy Punky Color hair dye and pay $80 to go see shows — this makes me depressed, and I'm sure you feel the same way.

But... *don't* despise these kids so much. Cause, look — we *all* had to start somewhere! 3 years ago, I was into Bad Religion but I didn't know shit about punk. I thought "alternative" crap was cool. Yea, I was pretty stupid — stupid for buying into that whole pseudo-rebellion shit, stupid for paying $16.95 (or more) for a brand new Helmet shirt at the Underground, just fucking clueless for thinking I was being "different and "alternative" by dyeing my hair green, piercing my nose and going to shows and slam dancing.

But hey... I *loved* the music, even if it was Green Day! I know *a lot* of crustie punks out there hate to admit that they too enjoyed Rancid and NoFX! OK... What I'm trying to say is...Stop bashing these kids! They're not evil, fuck, they're only human! Instead of hating them, why not talk to them, get to know them, hang out with them? Quit being prejudiced. Look, I hate a lot of posers too, but *all* of these posers have the potential to become real, badass, super cool punk rockers™ (sarcasm).

So, Ben, quit whining! Make friends with posers and get 'em drunk. Let them borrow your record collection. Everybody changes, a lot of these posers *will* change, sure some do stay clueless, but most of these kids are *learning* about punk rock. So don't make fun of 'em just cause they don't know as much as you do. Anarchy and peace,

Ton

P.S. You can write me at 2015 California St., Apt. #2, Eureka, CA 95501 or call me (1-707-269-0230). Call collect! I don't care!

Dear Punk Pals,

Here's another vote of confidence for Bob Gallagher of 4000 Holes records in Spokane, WA who was unfairly maligned in the Spokane scene report in the June '96 issue (MRR #157). That was more like a hit piece than a scene report, clearly fueled by ulterior motives and written by whiners too lame to even use their real names.

During our summer tour this year, Rhythm Pigs lost several dates and ended up with zero shows between Chicago and Seattle. I called several record stores in Spokane, and 4000 Holes was the only one willing to help. Bob Gallagher hooked us up with David Hayes (Too Many Records), who got us a show on two days notice, actually did flyers, and treated us to a really fun gig.

The next day, Gallagher bought over $100 of our new CDs and shirts, paying cash, which was crucial after so many days off. We hung out and talked about goofy record collectors and our shared interest in bad Sixties music. He had a lot of local releases, everything from hand-labeled garage tapes to really bad local metal, and a ton of used records, my fave.

I never got the impression that 400 Holes prices were high. He purchased our CDs for $8 (at his suggestion) and told us he'd sell them for $11. That was fine with us - we sell them at shows for $10.00, and any store in the USA that gets our CD from a distributor (yeah, right!) is going to end up pricing it at $12, at least.

Now we learn from Joe Ehrbar and David Hayes (Letters, MRR #159 Aug '96) that 4000 Holes' windows have been smashed in several times since that scene report came out. That's so fucking punk - anonymous crybabies attacking a decent guy, probably because he couldn't sell their shitty demo tape.

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Good luck in the future, Bob, and thanks for your help this summer. Don't let the assholes get you down!

Edivey/ Rhythm Pigs/ 290 Napolean St. #B/ San Francisco, CA 94124-1017/ 415 267 1844/ edivey@coolbeans.com

F Dear Eric,

I never respond to criticisms but you pushed the correct button I guess.

In your review of our labels release of "VMLive presents the Meatmen" you cited the back cover "speil" as self indulgent and unnecessary, then you go on to compare it to the Ramones "It's Alive" 2xLP.

Well first of all of course I've heard it, I mean what kind of back handed crap is that. It's one of my favorite records and that's in part due to the excellent live production. But have you ever heard of big recording budgets as compared to *no* recording budget. That is exactly why the back cover says what it does, it is a warning of sorts that the sound qulaity varies in this series. These are good cheap bootlleg quality 7"s. They give a fairly generous sampling of the band and we sell 'em to distributors for $1.75. We think that's cool.

As for being self indulgent, I don't get it. We are really serious about the whole history preservation thing.

Here's why, "back in the day" I used to go to every punk show in town. Now, most of these great bands have broken up. Some never recorded anything. I would do almost anything to have a few 7" recordings of these bands (especially live, cause that's the way I remember 'em). What we are trying to do is create a cheap little encyclopedia of this period in underground music. I think it's a valid mission. These are changin' times.

I do agree that the sound could be better on some of these releases but on our end we only have so much control. We have a new $600 orchestra choir mike (stereo) and a DAT machine. I think that's the best we can do (short of going off the board and when you do that you can't hear the audience at all) for now. Hopefully we will get better and better equipment.

I'm 35 years old and I don't want to let this period slip by ignored. I took it all for granted in the 70s and very early 80s and I see a lot of young'uns doing the same.

Hopefully they're the ones who will appreciate this project 10 years from now. I know I would have.

So far we have gotten tons of positive feedback and not one complaint letter. The bands like it, the fans like it and we like doing it.

If you wanna slag the bands preformance, that's your perogative but don't slag the concept. It's genuine. Maybe if you read the back again *you* might understand it like everyone else. By the way have you even heard of DIY? As opposed to Sire?

Joey Vindicitive

P.S. I wonder how you feel about certain abnds who go out of their way to sound garbagey and then release their records as studio recordings. You probably jizz all over that. Doncha?

P.P.S. Besides the sound quality on the Meatmen 7" is tinny not muddy Mr. Audiophile. Jeeez, some people!

Note: As great as the Ramones "It's Alive" is, it's not really a "live record" since it was only recorded live, but *produced* and then brought tp the studio, *overdubbed* and then *mixed* just like a studio album. If we could afford to do that we would.

G Dear MRR,

I'm going to add my voice to a few issues that were talked about a while ago. I realize I am out of date because copies take a long time to reach Israel. The first thing is the Tower Records issue. It's all very well your readers talking about charging more through Tower but that discrimintes against readers with no choice. I don't want to put my money into corporate organizations either but I'm living in Jerusalem and Tower is the only place that sells MRR. I already pay about three times the cover price due to importing prices. Next point, if punk is really about no rules than all this "punker than thou" attittude is a load of balls. Green Day happen to be a shit band but they would be shit whatever label they were on. Third point, re the Sex Pistols. Of course they're only in it for the money but so fucking what, they still rock. If anyone wants an Israeli pen pal please write. I'll write back. I'm starved of good music and don't know loads of elementary bands, but I'm learning. At the moment I'm into the Ramones, the Pistols, Scarfo, early Nirvana and Patti Smith. That's it,

Oliver Brice/ Dan 16/ Baka/ Jerusalem 93509/ Israel

h MRR,

Let's see... What do we have in this months (Dec) MRR? An insightful column by Rev. Norb in which he repeatedly notes a "hot Asian chick" with a "nice ass." And just a few pages later, in the midst of a pointless story that seems to be an excuse to name drop, George Tabb makes a poignant observation about a seventeen year old with "quite a set of knockers. Wow."

Sandwiched between all this bullshit drivel is an insightful article by Adrienne Droogas about women's sexual expolitation by the media. She makes a point about how women are sometimes reduced to mere body parts in order to sell something (like a magazine, for instance.) Sort of ironic, huh? Wow.

I'd expect sexist crap like this from a mainstream rag like, say, Details, but I was quite surprised to read it in MRR. But wait, George Tabb writes for Details now, doesn't he? I forgot.

Becky/ Sacramento, CA

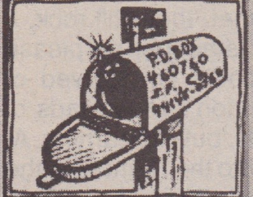
i Greetings readers,

Just a short note to inform touring bands to beware of the city Tallinn in Estonia, in particular the band P.V.A.

In October Oi Polloi visited Tallinn along with the Finnish band Olotilla and they had the misfortune to play a show with Nazi band P.V.A.

It appears there was a misunderstanding by the Estonians who also thought Oi Polloi were skins! ! ?? Anyway as you can imagine there was at first much verbal abuse which later turned into senseless violence. Oi Polloi, Olotilla, my wife and baby all fled to avoid further violence and luckily for me I had enough Estonian punk friends to stop me from getting fucked over by the skinheads.

Oi Polloi and Olotilla then trav-



eled to Riga in Latvia for a cool and normal show. So bands beware of Tallinn and P.V.A.

If any bands wish to visit Latvia then contact meat least 2 months in advance, we can set up 2 shows and give you shelter and food. Cheers.
Simon Butcher/ A/K 73, Valmiera/ LV4200/ Latvia/ tel - 371-42-22150

Dear MRR,

I guess I have a problem with the whole punk thing 'cuz I am interested in reviews and such of new sounding music. It seems to me that while we've been discussing exactly what is and is not punk we've lost sight on one key point of the whole rebellion debate.

And that point is to rebel. Exactly what about Screeching Weasel covering a Ramones album is rebelling (if you can get Ben to answer this I'd be grateful). All this trendy poppy punk crap (the Sex Pistols on happy pills, as my girlfriend would say) seems in a rut circling slowly, like a vulture, over the quivering pre-corpse of punk rock waiting for the last nervous reactions too quiet down so it can feed on rotting entrails.

People whine and bitch about how the big bad corporations came and took their music and I feel if you play or listen to stuff your mom digs then... It is hypocritical of us "punk rockers" to expound on the extortive money making trends corporations use on teens with punk while our bands use retro-punk (I mean the Undertones are old enough to vote for fucks sake) to appeal to the widest range of audience without trying anything new. Its as bad as glam metal and eighties cock rock.

I hear there are more punks and punk bands now than ever, but are they doing anything different. If you stay in the same place the rest of the world catches up to you so stop crying about Atlantic stealing your candy and do something about it.

The thing that also gets to me is I hear a couple experimental, or rebellious sounding bands and you never read about them in MRR. Words of Warning puts out great fucking music. If you like Subhumans, Citizen Fish, or the Pogues or SLF, you'll dig a lot of the bands (Bender is fucking great). There's some really weird shit coming from Chicago (although I don't have a record label and their name is unpronounceable).

Hoover (off Dischord) is great. Yeah it's weird and jazzy at times, but they rock. The only reason I heard of them is 'cuz some columnist realized who ever deemed them "not punk" was out of their skull. Why don't I see reviews or interviews with these bands along side New Bomb Turks, and Mr. T Experience.

Whether MRR wants to admit it or not you've got a lot of power and say in the underground rock movement and you make it easier for corporations to exploit young kids if you help get them listening to all the same kinds of music. If your gonna call yourselves Maximum Rock and Roll (and not Maximum Pop Punk), it seems to me you should be reviewing rock and roll that is cutting edge, combining all sorts of influences and such instead of being dragged along for the ride by this Epitaph driven trend machine called punk.

When I was seventeen no one called themselves punks. Even if you had a leather jacket, combat boots and Crass painted on your forehead you didn't call yourself a punk. Only poseurs called themselves punks. You were doing your own thing and "punk rock" or "new wave" was what other people called you cause they couldn't figure what kind of box you went in.

Punk was dead by '80 really and was replaced by hardcore and oi and that too went the way for the wolf. It's 1996 and I'm 24 years old and now that Johnny Rotten is refueling his retirement fund the one thing I am not is a punk because I'm too damn young to be middle aged. That's it!

This is my letter of resignation, I'm not a punk any more I'm me! I don't care if Naked Raygun and Stiff Little Fingers are some of my favorite bands, I'm not a fucking punk.

So as a message to all these kids out there who are looking for a convenient rebellious label to have here is the news. There is nothing convenient about being a rebel. Alcoholism, escapism, and mismanaged money was the fertile ground of lower-middle class family life that sprouted this rebel and my rewards were Motorhead, the Business, Oi Polloi, the Jam, and Devo and such. Its a rough trade. I'd rather have had a date, at the time. Its not easy to find a voice, that is your own and separate yourself from the herd enough to understand their bullshit and to solve yours. But that's the fun of it.

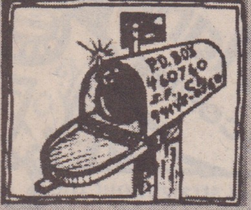
Its also tough on bands (like my own) when there is only one way to "rebel" musically. We don't choose not to be mainstream 'cuz there ain't no choice when Geffen would never have anything to do with you. It's one thing to say I'll never play your ball game and its another thing not to be invited at all. MRR should make a small space for cutting edge rock that's not poppy punk (or the equally popular although more enjoyable '60's retro rock) just to keep underground music diverse. Like a flu shot against major labels. Or maybe MRR enjoys the lime light too much these days to take such chances that could be unpopular. Articles on the New York Dolls will always be read. It is, after all, history.
Captain Destiny

P.S. It's been about six months since I've sent my tape to you and I haven't seen a cassette review yet, so I'll just take the liberty of reviewing my own bands cassette. We sound exactly like Green Day so you should by our album and feel good about smashing the state. Actually, oi/reggae Celtcore would be more appropriate but if you think you'll be more likely to purchase our tape if we sound like Green Day, please go right ahead and think so. Don't say I didn't warn you. The tape is a good quality studio recording (actually the bass is weak on MRR's copy, but since then we've fixed it) and has nice graphix.

P.S.S. About the Cincy Nazi problem (other than those on our city consul). Thanks for all the advice, and, although I have no idea who wrote the article, thanks that person for bringing light onto big problem. One small update: Cincinnati now has an ARA chapter that meets Sundays at 3pm at Buzz coffee house.

Hello fellow rejects,

I am writing to relate to all those interested the events that transpired on August 4th in N.Y.C. prior to and following the Total Chaos show at



Wetlands. Also to say a few things I didn't get to say to Total Chaos for reasons that will be obvious later on. It has taken me a while to write this down and edit it to a reasonable length because I have so much to say about but I know it's usually best to be brief.

I went down to the Wetlands to see The Casualties. Rumor was that some nazis were coming to attack them so as well as seeing them I wanted to be there to back them up.

I also wanted to organize a walkout against Total Chaos for their association with Epitaph a label I consider to be highly commercial. I wanted this walkout to be a way for those who objected to Epitaph to express their discontent non-violently (unlike the incident with Lars Fredrickson at C.I.H.) and voluntarily.

So I distributed several hundred fliers that read "Fuck Corporate Punk! Total Chaos are Total Sellouts! When their set begins either walk out or go downstairs".

After about 45 minutes I was approached by the drummer and vocalist who tried to get me to call off the walkout by trying to get my sympathy. They both gave me conflicting stories about their standings with Epitaph. I was also approached by their manager who threw a bunch of fliers at me screaming,"What is this shit?" and storming away.

I sensed that this could become violent really soon so I confronted Rob the vocalist saying, "So, are you and your friends gonna beat me down for this?". He said they weren't like that, that he understood my point of view, and went on to defend Epitaph and his band.

Anyway, after The Casualties set I waited downstairs for Total Chaos to start and then walked out with some people when they began. We went down the block to get some beer. After hanging out for 20 minutes or so a Fire engine came down the street and stopped in front of the club. Apparently, someone had pulled a fire alarm during their set.

After hours of walking around I went to St. Marks Place, then one block over from there because there were too many cops there to drink publicly. Soon after I got there I was approached by two big burly guys (one of them, unbeknownst to me was T.C.'s guitarist). I asked his name and he said "Boot Party". I didn't think I heard him right so I said,"what?". He then said his name was "Kickinyerface".

They both laughed at this witty comment. I just thought they were your typical drunken tough guy assholes trying to provoke me into a visibly unfair fight, so I ignored them. They left and I thought it was over with.

About 5 minutes later someone told me that Total Chaos and company were coming to beat me to a pulp. They thought I pulled the fire alarm and knew I had handed out the fliers. She suggested that I leave and I agreed.

I got toward the end of the block and looked behind me to find one of the biggest human beings I have ever seen and some of his companions of comparable size running toward me. Just imagine half the football team in punk garb coming your way and you'll get the picture (by the way I'm about 5'6",130lbs).

I ran about 20 feet then stopped. I thought for some reason I could talk to them. I easily could have gotten away but I thought I could reason with them, maybe have an enlightening street corner debate. I was wrong.

Joe E. Bastard with his cronies behind him ran up to me, picked me up, and threw me a good distance into a wall. After I hit the wall and then the ground, my friend Cathy (about 5'0",100 lbs) steps between me and Joe and his gang. She was brutally shoved out of the way.

"Take it like a man!" I'm told as Joe punches me in the face. I start bleeding from my nose and head. Luckily I escape being the target of a "Boot Party" and run through a break in the circle of people all ready to kick in my face.

Regardless of what I did, even if I had pulled the fire alarm, does that excuse the excessive retaliation? What if someone heckles them? I find it extremely hypocritical that a band that a band whose lyrics question the behavior and authority of the cops + government would act just like the "pigs" when someone questions their morals and behavior.

I want to say that I had nothing to do with pulling the spurious fire alarm at the club. While on a certain level I admire the lad or lass who did this, what I was trying to do-by distributing the said flier was to organize a walkout. One is a chaotic, childish, albeit illegal activity that is of limited ability to convey my message. The other, the walkout, is a concerted effort, an organized expression of dismay at a record label and band that have become far too commercial to be involved in the scene,

Total Chaos are nothing but a bunch of thugs. They are a Trojan horse that epitaph is using to invade the real underground punk scene. They represent a big reason why anarchy would be difficult to live under: Big, Macho, Assholes. Fuck them! Walk out of or boycott all their shows. If you have any questions write me...

Ian Nihilate c/o *Punk 101* zine/ 148 Roe Blvd/ Patchogue, NY 11772

MRR,

I am writing about macho fuckers. Tough guys that always want to fight, and will always ruin your good time at a show. Am I speaking of jocks? Homeboys?

No. I am talking about skins. The kind that come to a show with two or three friends and pick fights with half the place. Now, don't get me wrong, I have met many nice skins also, but from my experience the majority are always looking for for a fight. I am for *unity* within the scene, but how much can a person take.

Too much of the time I see people just let them get away with pushing them around. If they mess with you tell them to fuck off or else they'll just keep messing up the shows that we all (including skins) came to have a good time at.

Nate

P.S. Furious George Tabb is a badass!

Nate,

Does it matter what kind of subgroup the macho fuckers are in? The kind of unity we need is the crowd and the band letting assholes know violence and intimidation aren't welcome. If it changes from 3 or 4 on one to 40 or 50 on 3 or 4, most tough guys (gals) will leave for easier pickings. Jeff M.

SUBTERRANEAN
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kristina kay is gonna get raped

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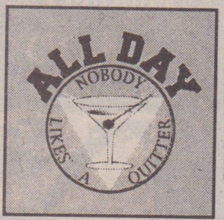

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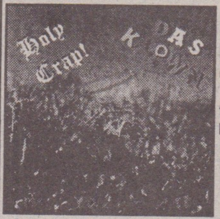

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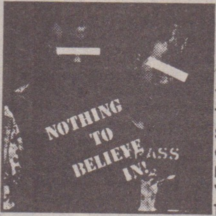

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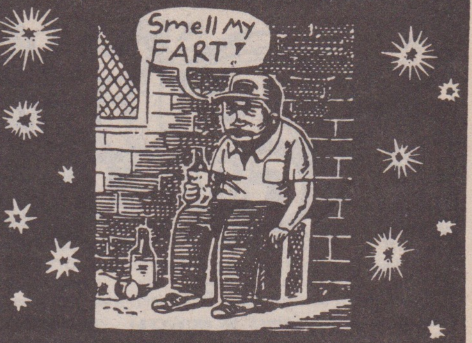

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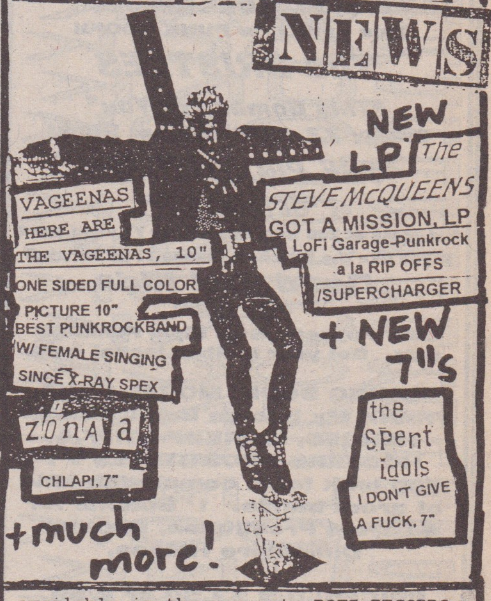

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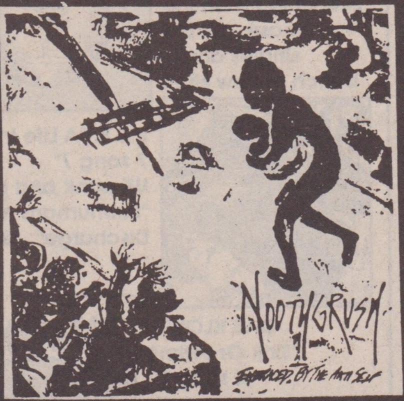
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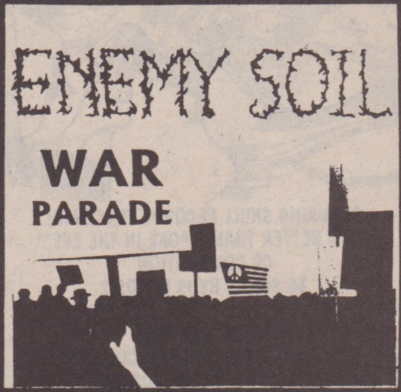

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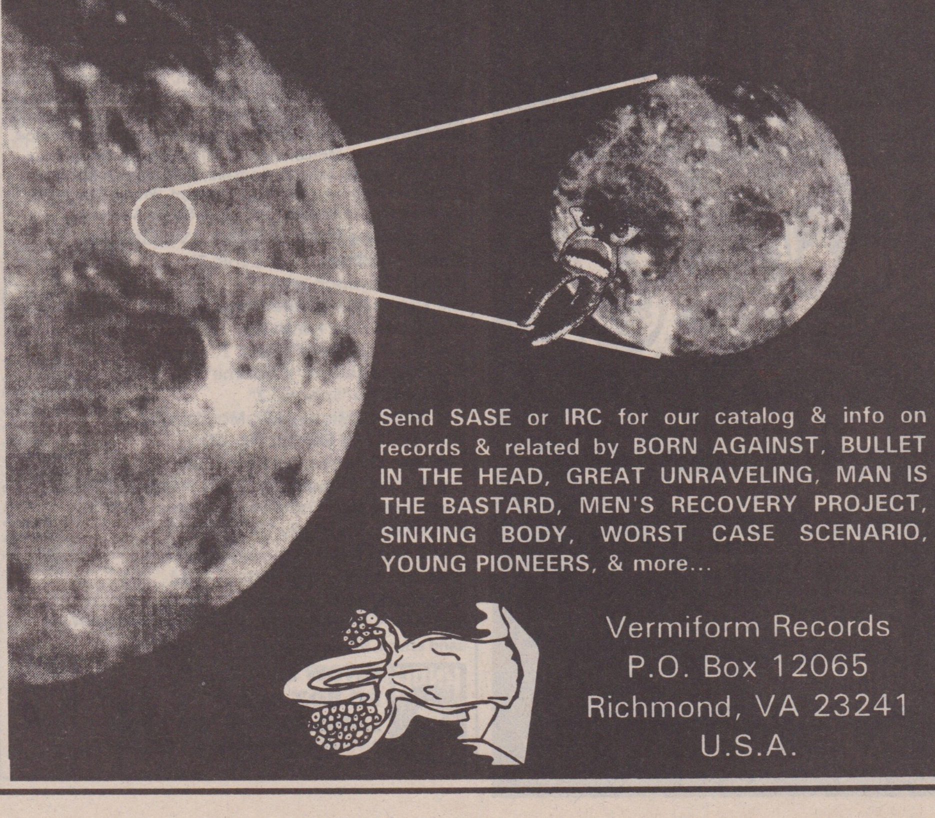

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George
Tabb
sez
Take my life, please!

So, there I was, for the umpteenth time in a row, having the same fucking dream. I'm in Berkeley, the sun is shining, the sky is blue, the trees are a lovely shade of green. I'm walking down a crowded street. I'm not sure if it's Telegraph Avenue or University. What ever. I feel something in my hand and I look down to see what it is. It's another hand. Connected to that hand is an arm and a person. The person is wearing a light and flowery summer dress, which blows gently in the spring California breeze. In the other hand of this person is a large lollipop. You know the kind, all different colors, twirled into one big sucker. The person offers me a lick and I take it. I can taste all the fruits, and my mouth waters. Then the person starts to skip, and I do the same to keep up. We come to a hop-scotch game drawn on the sidewalk in chalk. We both stop and look at it. Then I look up and see hundreds and hundreds of people. Punk rockers. Looking at me and the person in the flowery dress. They are waiting for us to play the game. I look over at the person in the flowery dress, and he looks back at me. He wants me to go first. I shake my head no, so, he gives me his lollipop to hold, and goes about doing the hop-scotch game. He hops on his foot, jumps on two feet, hops on one foot, spins around, and comes back, doing the same thing. He then takes the lollipop and says for me to do the same thing. I look at him, and the crowd of punks. They are staring, silently, at me. I start to play the game, but stop after one jump. I look at the person in the dress and he says, "Keep going, George, keep jumping!". I say that I won't. He then says, "You have to, you have to!". I get really pissed and stand still. All the punk rockers start to make cat calls and boo me. I feel like shit. I know I should finish the game so that the guy in the dress likes me, and the punks. But my feet won't move. I won't let them. I'm pissed. I tell the person in the dress that I've had enough. That I won't jump anymore. He just shrugs his shoulders and licks his lollipop. I look at the crowd, and they look really pissed. I know if I finish doing the hop scotch game, they'll all like me. But I can't.

"I can't do this, Larry," I say to the person in the dress. It turns out that it's Larry Livermore, the owner and guy who runs Lookout Records. "I can't jump anymore".

"You do want the full length, right?" he asks, as he skips around in circles, licking his lollipop.

I look at him. It is him all right. In a dress. And Judy Garland - "Wizard Of Oz" shoes. Red ones. He puts his hands on his hips.

"George, you'll do what I want if you want the full length," explains Larry.

I try to think about which full length he's talking about. But I know. It the Furious George one. I stand still and don't move. Suddenly some angry punk throws a bottle at my head.

"Hey Furious George," says the punk, "you gonna keep playing the game?"

Then another taunts me. And another. I feel my heart start to race, and beads of sweat coming down my forehead. I try to tell everyone that I don't wanna jump anymore, but they can't hear me. By now, everyone is screaming at me. My heart starts to go faster.

I look over to Larry, and he just shrugs his shoulders. "George and Larry sitting in a tree, K-I-S-S-I-N-G", the crowd starts to chant. I feel humiliated. I know that if I finish the hop scotch game, everything will be okay. They'll still continue with their taunts, but I'll have my full length. And that's all I really want. The full length. I look at the crowd again and see Wendy, Nick, my step-dad, and Michael and Evan from the band. They are just staring at me. The crowd sings louder and louder and I cover my ears, screaming "nooooooooo-ooo!". They don't stop.

Suddenly Larry grabs my hands and tells me everything will be okay. I look down at his Judy Garland shoes, and he is tapping them together. I look up and everyone is gone. Well, almost everyone. There are a few punks left scattered around, but they seem sorta disinterested in Larry and I. Larry starts to skip away, holding my hand, and I skip along with him. I then sort of leave my body and see Larry and I skipping down some street in Berkeley, into the sunset. That's about when my heart explodes, and I wake up. Screaming. And sweating. And cursing myself out for playing the game. For even starting to play the game. I feel like shit.

Flash back some years ago. Real life. I'm out in San Francisco with the False Prophets. My old band. We are supposed to do a bunch of shows on the west coast, but only end up playing Gilman, before the band basically breaks up. The singer hates the bass player. The other guitarist hates the bass player. The bass player hates the singer and other guitarist. I like the singer, other guitarist, and bass player. The drummer doesn't count. He's too busy going to the "Lusty Lady", dropping tokens in slots, and beating off to naked women. I remember one morning, at breakfast, he told me all about it.

"George," says Kyle, our new German drummer, who was to last about a month, "this place is great. You put in money and see pussy. Then you can whip it out and make yourself come. This San Francisco is a wonderful place." As I listened to him, he sounded just like Arnold Schwartzenegger.

"Yeah, Kyle," I say, "but you can do that in New York too. And a lot more of it."

"Yeah, George," he replies, "but here, in San Francisco, the girls are punks. In fact, some of them work at Maximumrocknroll."

Of course we finished breakfast really quickly, and I found myself buying tokens an hour later.

Anyway, so I'm in San Francisco, the band is basically shot, and for some reason, Mykel Board is out there as well. Two Jews from New York, out on the West Coast. It turns out Mykel is playing Gilman with "Artlessless", a throw together band. Somehow, me and Chicken John, agree to play with him for a couple of songs. What the hell, Chicken John, from the band that cannot be mentioned, was doing in San Francisco at that time, I'll never know. Probably hanging out with our drummer.

So, the night Mykel is playing Gilman, Tim, editor, and short dictator of Maximum, drives us out to Berkeley in his dinky blue station wagon. As we go over the Bay Bridge, I see all these mail crates in the back seat, and ask Tim what they're for. He tells me I'll find out tomorrow when I help mail out all the subscriptions. I knew I shoulda gone home earlier.

We get to Gilman, and Tim goes inside. I hang out a bit, drinking some beer some kids have, not letting Tim, or anyone at Gilman know I'm doing it. You weren't supposed to drink there. But it seemed everyone did. Anyway, I finally go inside, and everyone is setting up for the show. There is some guy on stage going "check check check" into a microphone, and the soundman, above us, on some sort of balcony, playing with a bunch of knobs. I walk into one of the back rooms, and find Chicken John, Tim, Mykel, Jane Guskin (an old shitworker and columnist from Maximum) and Larry Livermore. Everyone is joking and having a good old time.

We all sit around and tell jokes for awhile, and Tim keeps telling me my jokes suck, as he laughs. He still does that. Then he asks me if I want to go outside and check on things. I say "sure", and hope he doesn't smell the booze on my breath.

We go outside, and some kids can't afford to get in, so Tim actually lends them the money, and gives them his address so they can mail him back the money. I tell Tim he's an idiot, and he'll never see the money again. He tells me I'm wrong, and explains that 90 to 95 percent of people actually mail him back the money. Fucking Californians. Figures.

Suddenly I hear a loud smacking noise, and turn around to see some skinhead punch this guy with a blue mohawk in the face. Geezus. Tim and I yell for the skinhead to stop, and he asks us if we want some. We look at the skinhead, and the small army of skinheads behind him. We do the manly thing and get our asses inside Gilman.

Inside the club, me, Tim, Larry, Jane, and a couple of others try and decide what to do about the skins. Should they be let in to beat people up, or left outside. It is decided they'll stay outside. Tim tries to explain to the skins, who are now at the door, wanting to get in, that they should go home. They get very angry and tell us they'll kill us. I'm used to such talk, having lived in New York, but Tim, Larry, and Jane kinda seem taken aback.

Arguing goes on for awhile between a bunch of skinheads and Tim. Tim stands his ground, as do the egg-heads, with the swastika tattoos. Finally the skins start to back down. We all breathe a sigh of relief, then they rush the door. Fuckers. I take a chair with metal legs, and smash it on the concrete floor of the Gilman. It breaks. I hold up the chair leg to the skinheads and say, "Okay you bald Mr. Freeze motherfuckers, who wants their head bashed in first?" All the skinheads look at me, and then one says, "Hey, you're that commie from the False Prophets, we're gonna kill you." I tell him and his pals to fuck off, and take a hike. It was strange, but I really wasn't scared of them. I mean, I'm from New York, I got big sneakers, a leather jacket with U.S. pins on it, and everything. And this was fucking California. How tough could a bunch of skinheads from Pussyville be? Pretty tough, I found out.

The next thing I know, I'm outside with the skinheads, and we are fighting. They are swinging and kicking at me, and I'm doing the same to them. I look over to my right, and see Tim fighting a bunch of them as well. I look over to my left, and see Larry doing the same thing. It's all three of us, against like an army of bald asses. We were gonna get our asses kicked, but it felt good fighting these bullies.

Suddenly I heard a girl scream, and looked over and saw a bunch of girl skinheads kick Jane, who was on the ground. I rushed over and got her out of there, only receiving like ten kicks to my own head. I felt like hitting the girls back, but thought that would be un New York like. I should have.

Once Jane was free and clear of the Nazi Girl's club, we both stood side by side fighting skinheads. I swear the whole thing was like a comic book. I yelled to Tim asking him if he knew where Chicken John was. He told me Chicken was hiding under a couch in the rec. room. Figures.

More and more blows were exchanged, and I soon found myself on the ground being pretty well beaten. Suddenly a pair of arms rescued me. It was Richie, from Underdog. He was from New York too. I remember him saying, "Let's kick some skinhead ass, New York style", and we went back at it. I was really brave in those days. Maybe nuts.

We kept fighting and fighting, me, Tim, Jane, Richie, Larry, and a couple of others. At one point I was cornered against the outside wall of the Gilman, and Larry rescued me. He started to beat the shit out of this skinhead that was wailing away on my head. I couldn't believe it. Larry, this skinny little guy, was rescuing me, this guy from New York, with big sneakers, a leather jacket with U.S. Pins on them, and an all around tough guy. Larry, this little skinny Californian. He hit the skinhead so hard that the skinhead ran away, holding his head. I thanked Larry, and he told me it was no problem. Then, like Batman and Robin, we went back to swinging at skinheads. "BAM!" "BIFF!" "ZOINKS!". It was really out of a comic book.

Somehow, we all ended up back inside. Bloody. Bruised. But not shaken. We had all stood our ground, and got the bullies away from the Gilman. As we all congratulated ourselves, Chicken John got out from under the couch, asking if they were gone yet.

From that day on, I have always felt a connection with Larry Livermore. He stood up, along with Tim and Jane, to a mean bunch of assholes. And fought like a man. More than I thought I would have ever done. He was kinda little and skinny, yet, defended himself, and others. We got to talk a lot that night, even though we had met earlier, and I really liked the guy. He seemed straight ahead, honest, and nice. We sorta became friends, and on trips out to California, I made it a point to say "hi" to him. He wrote a column in Maximumrocknroll that I really enjoyed, and felt he was on my side. I felt he went through stuff that I did, and we had a lot in common. He was my sorta guy.

So, that's why, when my pal, Tim Yohannan, and friend, Ben Weasel, suggested I try Lookout Records for Furious George, I got excited. I knew Larry, and if Tim and Ben said that it was a good label, it was. I explained to both Tim and Ben that I wanted a label that was honest above everything. I told them about Skyclad, the last label I was on, the one that did the Iron Prostate album. I explained how the guy basically ripped us off, completely, and we never heard from him, or saw our records again. I told them how I was on A.T. with False Prophets, and how Jello became an ego-maniac who only cared about his own name. And not any of his bands. I told them I wanted a label that cared, had good distribution, and was run by nice and honest people. They both said that Lookout was.

So I believed them. Because they believed in Lookout. Tim told me that Lookout was the most honest label around, and the people who worked there were really nice. Ben basically said the same thing. So I sent them my demo tape.

About two months later I got a postcard from Chris at Lookout. He said he really liked the band, but that the label was sort of full right now. The letter was really nice, and I thought it was cool for him to write me back, personally. Nice guy.

But I don't give up that easily. If I did, I'd probably be dead. Or happier. What ever. I called Lookout a couple more times, and kept sending them shit. Tim and Ben said this was a good label. I wanted to be on it. They were supposed to be honest and nice. Man, I really wanted that after years and years of being ripped off and shit upon by asshole labels. The only good experience I had to date with a label was Vital Music, my pal Tom's label. Anyway, I kept bugging Lookout, and told them I was coming to the west coast, and could we have a meeting. Chris and Molly agreed that we could.

Now Chris and Molly are two people who seem to run Lookout. Or so I think. Thought. What ever. Chris does all those neat cartoons you see on a lot of Lookout releases, and Molly seems to run the business. They are now both married. To each other. Anyway, I get out to San Francisco, and me and Wendy go out to lunch with Molly and Chris. We run into Tim by coincidence. Wow. Anyway, we talk and stuff, and we all get along really well. Molly and Wendy talk about some girlie shit, and me and Chris talk about man's stuff. Video games. We finally get to talking about a Furious George record, and they both are open to it. I leave the "meeting" pleased.

I stay in San Francisco a while longer, and during that time, Tim says he'll put out a Furious George single. He says he likes the music, and the video tape of the band I showed him. I am happier than a pig in shit to be on MRR Records. I see Chris and Molly later that week, and they say we can do a record on Lookout, and we'll work things out via email, etc. I return to New York. Victorious. I didn't get to see Larry while I was out there, because he wasn't around, but I'm sure we'll talk in the future.

Things move ahead on schedule, and we get the MRR artwork done real quick.

The thing is out so fast, I have to wonder if Tim has magic powers.

Meanwhile, the Lookout thing is moving ahead, slowly, by e-mail, fax, and phone calls. Molly tells us that what they want to do is give us a one full-length record and one 3-song E.P. deal. We are super excited. We start to figure out which songs we'll pull from the record and put on the E.P. Molly and Chris fax us a sample contract to look over. It's like twelve pages, and at the end, reads, "LOOKOUT and ARTIST agree to treat each other with respect and openness at all times and recognize that while this agreement provides specific guidelines as to what is expected of each other, the truest contract is one based on trust and friendship."

I read that last sentence over and over, and think to myself how wonderful these people are. I mean, that is really cool. Even though a paragraph before they say, "Artist (and its individual members, if any) acknowledge that Lookout has advised them/him/her of their right to consult legal counsel of their own choosing in connection with the negotiation and execution of this agreement", they also say they'll be cool and friends. The kind of label I was looking for.

Also, with the contract, they sent me a sample budget of what they thought would be good for the band. We were also to get some tour support, and a merchandise agreement. It looked very fair, and very nice. It was a go.

The band started to rehearse a lot more to prepare for recording. We were excited.

About a week later I got a call from Molly, from California. She asked me how I was, and I heard something in her voice that wasn't good. I asked her what was going on and she told me.

She said that Larry had come back to town, after being away for a while, and was really pissed off. When I asked her about what, she told me. She said that he was mad that Furious George was getting a record deal. He said that he wasn't involved in the decision making, and he was gonna take it out on Chris and Molly. He had told them that we couldn't have a record deal. He was punishing them for being bad children, and going out on their own. At least, that's what Molly told me. She then told me we could still do the E.P., and the album would have to wait till the fall. This meant that any tour support and the merch agreement was also on hold till the full-length was done. I was really pissed, but more, hurt. We were really excited to do a record with Lookout, and with cool people. I asked Molly if we were really gonna do a full-length in the fall, and she said we sure would. She told us to go ahead and record an E.P. now (like within a fucking week), get the artwork done, and it would be out end of September. She then told us that at the time the E.P. comes out, we'll start work on the L.P. I was disappointed, as was Wendy and the band, but thought I understood. We would just have to wait like five or six more months, but we'd get our record out, and go on tour. The songs we'd been playing for a while now, and were anxious to record.

We record the E.P. get Dee Dee Ramone to sing on it, and give it to Lookout. We wait around all summer for the thing to come out, doing gigs and stuff to fill out time. Meanwhile, no concrete news about the promised full-length. Joey Ramone gets wind of us, and does some special guest appearances. He tells me he wants to sing on the album, and maybe even produce a song or two. Punk rock!

September comes around and the E.P. comes out. We are thrilled. It sounds great, and looks better. We have Wendy to thank for that. I call Lookout and ask them how the thing is selling. They say great. I call Mordam. The distributor. Same answer. In fact, Mordam tells us our record has broken their "top thirty-five". We are happy.

I e-mail Molly a few times, and ask her when we can start our record. She kinda stalls, and tells me she'll talk to me when she's here in New York for CMJ, and the Lookout showcase. Which we weren't invited to play. When I asked Molly why, she told me the night was already filled up. I kinda thought it was strange that they were having a Lookout show in my own hometown, and I was on their label, but not invited to play. What ever.

I talk to Chris out in Berkeley about some ideas for the band I was excited about, and he said to call Molly at her hotel, and schedule a meeting.

So the Lookout CMJ night happens, and somehow, I manage to introduce Molly and Cathy (another girl who works at Lookout) to Joey and Dee Dee Ramone. They both tell the girls how much they like Furious George, and wanna be on our album. I figure that oughta show Molly I mean business. Getting the Ramones to vouch for me, and volunteer to be on our record. I ask Molly during the night about our record, and she tells me to talk to her after the show. I wait. Biting my tongue.

After the show I approach Molly, and ask her to talk to me about doing our record like she said we could. She tells me she is really busy with all the Lookout bands in town, and to call her at her hotel. That we'll get together and work things out. I call her hotel. I fax her hotel. I call her hotel again. And again. I leave plenty of messages. She returns none of them before going back home to California.

As soon as I know Molly and Cathy are back in Berkeley, I call them there. Eventually, I talk to Molly, who tells me that she'll get working on our record and that she's sorry. I tell her I would have liked to have seen her in New York. She's sorry about that, too.

A couple of weeks pass, and I kinda get pissed. Molly hasn't called, and we wanna do our record like they said we were gonna do. I talk to studios, set aside some time, and the band is ready to roll. We wanna record, and then get our asses out and tour. Shit.

So, it's October, which is when Molly said we'd start recording our full-length. So I write her a long email letter. I tell her about all the cool ideas I have for the band and stuff, how excited I am, and ask her if we can get this thing rolling. She writes me back a letter, and tells me "You're moving too fast, and you should tour the east coast and build up a following first." Huh? So, I again bite my tongue, it bleeds, and we tour the east coast a bit.

I e-mail her our show dates, and just try to keep the lines of communication open.

Molly doesn't respond, so I call her, after numerous e-mails from me. Very nice ones, I might add. I went out of my way to be nice at all times. I figured maybe they were having a tough time, and remembered what Tim and Ben said about them. Honest and nice. So I was too.

"Hi George," says Molly, in a harried voice. I ask Molly what is going on and she says that things have been hectic, what with the Queers, and the opening of the new store, and what ever, and they haven't gotten around to discussing us yet. I feel my blood start to boil. Hello? It's been like seven months now. Where the fuck is our record deal. Of course, I don't say any of this, I just ask her when we can expect our contract. She says she'll make Furious George a "number one priority" over at Lookout, and soon we'll be recording. Finally, I'm satisfied.

Of course, it's not that easy. Never could be. This is Lookout. I don't hear from Molly, and start to bug her by e-mail again. Finally, I get a note from her telling me to contact Larry Livermore, directly. She even gives me his e-mail address. She tells me that Larry is being "un-receptive", and that I should talk to him personally. So I try to.

I sit down and write Larry a long, long e-mail letter. I explain that Tim and Ben recommended me to him, and that I want to be on Lookout (even though I was starting to have doubts in my mind). I tell him I'd appreciate a response. See, I tried contacting Larry earlier, by leaving messages on his answering machine, and by writing him other letters. He never responded. The only time I ever really "talked" with him was on America Online, in a chat room. Wonderful.

Finally I get a letter back on-line from Larry. I feel my ulcers start up as I read it. In the letter he is nice and all, but tells me that "So while it might seem a logical step to go straight to the top, as you may think you are doing in writing directly to me, in terms of actually accomplishing your goal, my ability to help is limited." What the fuck. Molly told me to write him. Geezus. I read the letter more and Larry basically says although he owns the label, he doesn't make the decisions, Molly and Chris do. Hello? Hello? HELLO?

So I'm now full out pissed. Molly told me to contact Larry. I did what she said. He tells me to contact Molly. So now I am.

"Hi Molly," I say to Molly on the phone in California,"It's me, George."

I tell her that I just got an e-mail from Larry, and what the fuck. She tells me she saw it, and is sorry. I ask her why Larry said to talk to her, and she told me she doesn't know. By now I've had enough. This good cop - bad cop routine was really wearing me down. My stomach hurt, my band wanted to record, but not at this price. Not at the price of lies and misinformation.

I demand from Molly to know what the fuck is going on. I tell her that I feel we are being misled and what the fuck. She starts to tell me about openness and honesty, and how I can call her anytime and call her names if I feel bad about what is going on at the label. She tells me Joe King Queer and Ben used to do it all the time. Call her a "cunt", "asshole" and "jerk". She tells me that that makes them feel better, and has an openness to it that helps both parties express themselves. Fucking Californians. They're fucking nuts. I tell her I'm not gonna call her names, because I don't want to waste my breath, I just want to know what is going on with my record. Then she finally told me.

Somehow, she explained to me that Furious George was not going to be doing a full length on Lookout, even though they PROMISED it to us TWICE. She said that Larry doesn't like the idea of the band being on the label, and that was that. She said she was really sorry. I asked her how come she didn't tell me this earlier, lied to us about why our record was held up, and then she apologized for "stringing us along". Holy shit. She knew that we weren't gonna be signed for awhile. I flipped. I asked her again why she didn't tell me this earlier, and she just said she was sorry. Sorry for leading us on, and wasting our time. Sorry wasn't good enough. We had waited like seven or eight months, and believed in them. Believed they were honest. And they were now acting as bad as a major. Fuckers.

Molly then told me again I could scream at her and call her a "cunt" if it would make me feel better. I didn't want to give her the satisfaction. I asked her why the band was not being signed, and what was I gonna tell people. She said she had no answer. Weren't we selling well? She said we were selling really well. Don't you like the music? She said they did. Haven't we worked hard like I said we would? She agreed we had. We did all the artwork for the EP, we made, paid for, and sent out our own posters advertising the EP, and we made and paid for our own ad in MRR, among other things. I asked her if it was because we were "too" punk, or that I wrote for Maximumrocknroll, or what? She said she had no answer, but kinda said yes when I mentioned MRR. I had a feeling about that. But what ever. The label was being dishonest, and I was really hurt. I said, "Hey Molly, ya gotta give me a reason why you are not signing us. If you don't put out our record everyone will think we can't sell, or that we fucked you guys, but in reality, you are fucking us." She said she had no answer, but that she hopes our relationship can continue because of the E.P., and that I can call her for advice anytime I want. I hung up the phone on the verge of tears.

So here we are now, Furious George, with no full length out. And that's the story between us and Lookout. And why we didn't do a full record with them. I still haven't quite figured out the reason. I think it has to do with me writing for MRR, my friendship with Tim and Ben, and Larry being a prick. Tim and Ben both apologized a lot, and told me they were hurt they even recommended me to Lookout. So now I want to warn others. Beware. But wait, don't take my word for it, I've been talking a lot to Ben Weasel, and I feel there is some stuff everyone should know. About Ben. And about Lookout.

First of all, Screeching Weasel. There has been a lot of shit being said about Ben raising the price of his old records so he can buy a house. It's not true, according to Ben. Ben did want more money for his records, because it was owed to him. Lookout is making a mint off the SW records, and Ben just wanted his fair share. Ben begged Lookout not to raise the prices in order to pay him more, and even faxed them like five times telling them not to raise the prices. They did anyway. So now SW records are more than others because Lookout is greedy. Ben has asked them to be lowered, and Lookout said no.

The reason Screeching Weasel signed to Fat was pretty simple. Ben negotiated with Lookout for months and months. At his own expense. Every time he'd get to where a contract was right, Lookout would change it, therefore costing more in lawyer fees and shit. Ben asked Larry if there could be no lawyers, and they could negotiate like human beings. Larry wouldn't go for it. It was lawyers or no talks. After six months of contract changes, Ben had had enough and left Lookout. He felt they had become dishonest and unfair. He felt bad being on a label he couldn't be proud to represent. He still says he thanks them for all the breaks they have given him, but hates what they have become. A corporation. I have to agree.

During contract negotiations for the new SW album, Larry called the drummer of SW. Ben says that Larry does that a lot. Calls what he thinks is the weak link in a band, and tells them that the band "leader" is an asshole, and to listen to him. Ben's drummer didn't go for it. When Ben asked Larry about money on several occasions, Larry responded with, "Ben, a million dollars isn't what it used to be".

While Ben was trying to do the deal with Lookout, Larry wanted Ben to sign a contract of "non-disclosure". That meant Ben couldn't talk about his deal with anyone else, or in public. Larry didn't want others to know how much SW was getting. Especially other bands on the label. He felt then they'd ask for more money.

Ben has asked over and over for Lookout to lower their prices. They ignore him. Now Lookout looks like they are getting ready to sue Ben over something or other. And, Ben is happy with Fat. He says they are nice, honest, and fair. I, myself, talked to Fat Mike on the phone, he seems like a straight up guy to me.

There is a lot more that Ben said that I feel uncomfortable repeating. It is not my place to say those things, it is his. He explains a lot how the label does business, and how they do it crookedly. He explains how their accounting is all fucked up, and the bands are being ripped of majorly. He also told me a lot about Larry, and some of his sleazy ways. None of it I like. All of it I hate. But what I really hate is that it has come to this. One of our own, Lookout, turning into something that is not "punk" anymore. I know that is a cliched term. Punk. But, to me, it still means something. It means Niceness. Honesty. Good Faith. Fun. Lookout seems to be none of these, and that's what really hurts.

From the surface they seemed like the best label around. Now, from where I sit, they look like the rest of the corporate labels. No better. No worse. And that sucks. In an ideal world, I'd love to see everyone work together, and strive for what we all started doing this for in the beginning. A belief in our friends, and that we can make things better. By working together. Make a difference. If that difference is only in the amount of money in our pockets, count me out.

Last night I had the same dream again. Only a little different. I was there, in the warm California sun, on a street in Berkeley. I again was holding hands. Only, this time it was with Wendy. And around me was Tim, Ben, Nick, and my band, Evan and Michael. We were walking together, and we saw lots of punk rockers. They were all glad to see us, and we were glad to see them. Then we stopped at a game of hop-scotch chalked in on the sidewalk. I looked at it, then at Wendy. She nodded her head,and we walked past it. Everyone clapped. I looked again at Wendy and Tim and Ben and Nick and Evan and Michael. They all had warm glows around them. And they all smiled. Then I looked next to them and saw Obi Wan Knobi, Yoda, and Darth Vader without his mask. They were smiling too. Hey, it's a dream. I smiled back to everyone. Then I looked down at my sneakers. Instead I saw I was wearing Judy Garland shoes. So I'm from New York. I got a leather jacket with U.S. pins, and Judy Garland shoes. So what. I'll still kick yer ass. Anyway, I tap them together, three times, and say, "There's no place like home, there's no place like home, there's no place like home". And then there's this big tornado, and I see the Wicked Witch Of The West ride by on his broom, and when I look at his face, I see it's Larry. And he's laughing. Laughing at me. And I laugh back at him. Knowing he can't hurt me anymore.

Then I wake up. Back in Kansas. On the farm. And there's Wendy. And Uncle Tim. And Uncle Ben. And brothers Michael and Evan. And Poppa Nick. And they are all around my bed, telling me it was just a dream. That California is the land of make believe, and doesn't exist. I sigh with relief. Then Aunt Larry and Uncle Molly pop their heads in my window, with a contract that says "Lookout" on it, and I scream "Nooooooooooooo!"

Take My Life, Please.

Endnotes:

1. There is a lot more about Lookout's practices that I really didn't touch on. Ben did some interview elsewhere, where you can read all about it.
2. I have no bad feelings for the bands on Lookout. Some of them are my good friends. I wish them well, and hope Lookout treats them better than they treated us.
3. Chris, the art guy at Lookout has always seemed to be a straight up kinda guy. I hope he stays that way.
4. E-mail, as usual, to furygeo@aol.com
5. Thanks to Tim and Ben for steering me into the bowels of hell. That's a joke.
6. Once again, I have to thank Tim for all his support and help. Geezus. You'd think the guy's a saint or something. It should be him on the cover on the cross. Not the damn monkey. Thanks Tim. And you too, Ben.
7. And Larry, get a new dress. That flowery one is sort of unbecoming.

NetPunk

with

Mark Hanford

Remind me never to live in the same neighborhood for 9 years and then attempt to move. It's amazing how much crap one can accumulate when living in the same place. My house is a mess - boxes strewn everywhere, piles of junk that need to go in those boxes, and the Haggis touring van half full of my possessions, waiting for my move to California. So, if this column seems a little jumbled this time around, it just fits the mood I'm in as I take a break from lugging around boxes to write this.

I'm gonna do a couple of things this month, First, I'm gonna show you how you can use the net to help you book a tour for your band, or just to travel around and meet punks in other cities and states. I'll probably mention some websites I've already told you about in the last year, but consider this your quick and easy reference guide to getting you on the road. Second, I'm gonna point you to some sites featuring MRR columnists.

The other thing that I should mention is that not all of the sites I am going to tell you about are put together by punks or have punk themes. Big deal. Your toothpaste isn't punk (unless of course, you don't use toothpaste) and neither is your gas station (unless you don't have gas?). I'm just giving you some tools to make things easier. Also, I strongly suggest you use other materials besides these if you are trying to book a tour for your band because there just isn't enough information on the net yet to make it feasible.

The first thing to do, after you have decided where you're gonna go (based on how many days you have to tour, and how many miles you think your van can make it before it blows up) is to compile the phone numbers and names of people who put on shows in the towns you want to play in. Grab a copy of Book Your Own Fuckin' Life and some of the major zines around, and start looking for names of clubs, phone numbers, contact names, etc. In addition, try out these booking databases on the web: Underdog Records has a listing at http://home page.interaccess.com/~udogrec/udogbooking.html, as does Intrrr Nrrd at http://www.nervecore.com/e-zine/directory.html. There's also the Deterrent DIY tour guide at http://www.islandnet.com/~moron/deterrent/tour_gd.html .

There are also show listings from various cities on the net, which you can often get via e-mail or at different web sites. These list upcoming punk (and other) shows, and sometimes even include phone numbers for the clubs in various cities. The most famous of these is probably The List, which covers the SF bay area. You can find a copy of The List on the web at http://corp.excite.com/people/graham/the-list . Philadelphia also has a list of the same sort, at http://thunder.temple.edu/~amartini/punk. html . Dan Halligan of 10 Things fanzine has put one together for the pacific northwest, which is at http://weber.u.washington.edu/~ten/shows.html . There are tons of other cities with the same sort of listings on the net — you just have to look around until you find them.

Another resource for finding shows is hooking up with other punks that you meet on the net. Some of the best places to meet people are on usenet newsgroups such as alt.punk or alt.music.hardcore or on the irc channel #punk. If you spend much time using these, you'll get to know some of the regulars, and they might be able to help you find shows in their respective cities, or at least tell you what clubs are cool, and what clubs to avoid. You can also try asking folks on the punk-list about the clubs in their towns (for information on subscribing to the punk list, see my very first MRR column from February, which is at my web site at http://www.primenet.com/~hanford/mrr feb96.html).

The other nice aspect of hooking up with folks on the net is that when you are in their city, you can check your e-mail on your home account by either telnetting into your account, or setting up a mail program to check the mail on your mail server (note: learning how to do these things is beyond the scope of this column, and don't e-mail me and ask me how, cuz it's too much of a pain in the ass to try to explain). If you have America Online you can access your account from just about anywhere in the world (and given their new pricing scheme - unlimited hours for 20 bucks, that's almost enough to make me recommend them, but they still cooperate too readily with the FBI and other authorities for my taste). Checking your e-mail while on the road is almost a necessity if you've booked shows through the net, because oftentimes promoters will attempt to get you a message this way.

Okay, so now you have a bunch of phone numbers and clubs, and you know the general area and dates that you want to go, it's time to start calling people. There are a couple of handy sites on the net that can help you in this endeavor.

First, there is a web site called Switchboard (http://www.switch-board.com) that is like a phone book for the entire country! Type in a name of an individual or a business, and it will show you as many matches for those names and numbers that it can come up with. Type in the name of the city as well, and you will probably get an exact match. For instance, say I wanted to look up the phone number for the Chameleon in San Francisco. I'd type in Chameleon, and San Francisco, CA in the appropriate spaces and the switchboard would return the address and phone number of the club. It's kinda scary knowing that someone could find YOU that way, but it's also handy for looking up phone numbers in other cities.

The other thing I like to do when I'm calling for shows is have a site called Mapquest (http://www.mapquest.com) running on my computer at the same time I'm making phone calls (I have two phone lines, so I can do this). What mapquest allows you to do is to put in the name of a city, or even a street address and it will pinpoint the location of that address on a map (at least within a block or two). It's the easiest way to tell what part of a state a particular city is in or where in a city a club is located. So, say you want to play some shows in Northern California, but you aren't sure if the phone numbers you have are in that part of the state. Put in a city name, and it would show you exactly where it is. This is a lot faster and handier than trying to look up this information in an atlas.

Also at the Mapquest site is a tool called Tripquest. This allows you to put in the names of a starting point, and an ending point, and it will give you EXACT driving instructions on how to get there. It tells you what state routes, highways, and interstates you need to take to reach where you're headed, and also gives you the mileage for different segments of the trip. It's great for making sure you aren't driving too far in one day (and in my opinion, anything over 500 miles or so is too far). Best off all, both Mapquest and Tripquest are free, and they give you the same thing you get from those road atlas software programs you see in the stores.

In addition to the above information, if you have the cash, or are just taking a vacation type trip, you can use the net to book plane tickets, get hotel rooms, rent cars, etc. Just look in the business section of a search engine such as Yahoo (http://www.yahoo.com) to find that kind of information, because there is a ton of it out there.

I hope I've managed to give you some insight into how you can use the net next time you get ready to hit the road. By no means is it the only or best way to go about booking a tour, but it can make part of the process a hell of a lot easier when you are trying to do it all yourself.

Okay, so on to the sites by (or about) other columnists here at MRR. These are not necessarily sites done by the columnists themselves. Often, they are just put together by net savvy fans of said bands. In fact, some of the columnists here at MRR may not have even realized their band had a web site. I dunno. Anyway, check them out.

First off is a web page for Tabb's band, FURIOUS GEORGE. This has some photos, upcoming shows, and outdated copy of one of Tabb's columns, and some band bio stuff. It also has a hilarious What If... section, that shows what the band would look like if they were someone else. When I looked at it, the band had been grafted onto the Ramones' faces on the cover of the End of the Century LP. Really funny. Anyway, the Furious George webpage is at http://www2.insv.com/jason/furious.html .

There is a very rudimentary, and unofficial Boris the Sprinkler homepage at http://ftp.netnet.net/pub/users/erdbob/BorisPage.html . It is not very comprehensive, and needs a lot of work, but there are a few sound files, and some lyrics. It is pretty dry, and I'm pretty sure Norb has absolutely nothing to do with it — but it's out there. And now that Norb has a 'puter, he can get on the net and learn to do his own damn page.

Mel Cheplowitz's Shredder records has a site where you can hear soundfiles of some of the Shredder bands and look at brief descriptions of what the label has released. Pretty cool, even if not very extensive. Shredder is at http://ftp.netnet.net/pub/users/erdbob/BorisPage.html .

Ted Rall, cartoonist and columnist has a page at http://www.tooluser.com/comics/rall/ . You can look at a sample of his cartoons here (or subscribe to see all of them for something like 5 bucks a year), and read columns he's written for other magazines. Lots of stuff to read here, which always makes me happy.

Finally, there is my site, where you can read about various junk I'm into, including my band, copies of my MRR columns, and other stuff I've written and am doing. It is, as always, at http://www.primenet.com/~hanford, and the MRR columns are at http://www.primenet.com/~hanford/maximum.html.

Well, that's gonna do it for now, because I have to get back to packing. Hopefully by the time you read this, I'll be basking in the fog at my new home in Santa Cruz, California. You can write me at PO Box 8059; Santa Cruz, CA 95061 or e-mail me at hanford@primenet.com . Anyone wanna come by and clean up my house?

FAR ENOUGH

Adrienne Droogas

I used to hate spending time alone. I would do anything as long as it meant I didn't have to spend an extensive amount of time by myself. Work forty hours a week, band practice, shows on weekends, late nites at friend's houses, hanging out with roommates. And even during the times when no one was around and nothing was going on, and I found myself forced to stay home, I would inevitably pull out the huge stack of band letters and spend hours writing back to people just to still feel in contact with others. Going out and being social wasn't simply about hanging out and having a good time. It was about being absorbed. It was about being engulfed by the social machine so's I didn't have to think. It was about being distracted by those around me to the point where I didn't allow myself even one moment of reflection. Just stay busy, busy, busy. Just stay so busy that you don't even know what it is you're so busy doing.

I remember how it used to feel to be alone. It felt lonely (go figure). It felt cold. It almost had a tinge of fear to it cuz I didn't want to have to think about the things going on inside of me. I didn't want that inner eye to open up and take a look around. If I was at home alone and started to have that sensation, I'd throw on my boots and my flight jacket and head to the nearest punk house. Or call up Lars and convince him it was time to go to Taco Bell. Or run away to Maximum to finally finish a lay-out since my crappy computer skills would usually waste hours away. And then drag my ass home, exhausted, and pass out asleep only to start it all over again once my alarm went off in the morning.

And then I moved to Richmond, Virginia. When I first got into town, I was still in my busy, busy, busy mode and I found myself trying to live that lifestyle here in Richmond. Let me tell you something, honey. That shit just doesn't work in this town. Richmond is slow. Laid back. Mellow. It's like taking a long, deep breath after running a really fast race. It's about riding my bike through the back alleyways when it's dusk. Waving good morning to all my neighbors as I walk my dog Kodell. Talking on the phone with Becky and Linda for hours. Shopping at the mall with Beth and Carol. Going to the Lighthouse with Joe. $1.00 movies at the Byrd theater. Sleeping on Beau Beau's floor during snow storms. But most importantly, it's about being alone. Actually, I've never liked the word alone. So let's just say it's about being with myself and being happy about that time. To look at my calendar and be glad that I have no one penciled in and no crazy deadlines and no big rush. Just doing what I want to do simply cuz I want to do it. Spending lots of time reading and hours and hours of researching and being with myself. Learning about myself. Growing inside and exploring what I'm about and feeling so fucking lucky that I have finally given myself the time to do that.

Now, why am I going into such indepth details about this? Not to ramble on in an emo-fashion. And not even to make Tim grit his teeth. Simply because I hope that someday everyone finds the time and takes the chance to explore themselves. To learn about themselves. The world around you is a mirror reflection of what is going on inside of you and if everything is fucked up and a confusing mess in your head, then all of that is going to come out around you. And this world that is already so fucked up will only continue to be fucked up further. And if we really want to effect change, then that change has to to start from within.

Tom Hawkins

Near as I can tell, I'm the third person down the line to be taking on the "emo" review duties. As has been said before, please send my way any releases which might not hit the punk meter just right for usual review here at Maximum.

I really don't have to much to say this month, my exams have been keeping what's left of my brain rather addled. I did have the pleasure recently of escaping Frisco for a bit for a Thanksgiving day show in Sonora, CA featuring CITIZEN FISH. Sonora is about two and a half hours out of Frisco and the shows there all seem to be held in a warehouse called Borderline, which appears to run somewhat along the lines of Gilman. What was awesome is that Sonora doesn't appear to be all that big of a city and I am a huge fan of scenes and shows in smaller cities. I grew up in one and was always visiting others. Why am I mentioning any of this? Visiting scenes like this is very refreshing to me, from an outsiders point of view it often seems that there are always lots of different kinds of punks, having a good time at the same show. I'm by no means saying that those scenes are better or anything. I know better then that. I just liked being back in a smaller setting for a change, rather then amongst the multitude of scenes in Frisco. Enough of that, on to the reviews.

METOKE "Kalter Bauer" LP - More great German tunes here. This a really solid follow up to their EP of a year ago, staying great even when it slows down. Much of the stuff here reminds me of a less intricate DAWNBREED. (Into the Vortex, Fehrfeld 26, 28303 Bremen, Germany).

QUIXOTE "s/t" EP - One of the ads stuck in here mention that this is made up of members of JIHAD, but you'd never know it. Musically this reminds me of a softer "Poppy" era SUNSPRING and other things Louisville while not drifting into the art world, thankfully. Lyrically, this reminds me of the cleverness found in the VSS. (Makato, P.O. Box 50403, Kalamazoo, MI 49005).

TRIBUTE "Torch Songs" EP - I preferred their first single on Subjugation which was much like BOB TILTON. Here, TRIBUTE is playing a groove hardcore not unlike DEAD WRONG, only more plodding here. (Day After, Horska 20, 35201 AS, Czech Republic).

THE GREAT UNRAVELING "Space Travel" EP - Three piece here, with the bass and guitar coming from UNIVERSAL ORDER OF ARMAGEDDON. I've been describing this as the natural progression of U.O.A. Not quite as hectic and a bit more rocked out. I'm a fan of somewhat annoying vocals so this ranks pretty high with me (although it is a bit short). (Vermiform, P.O. Box 12065, Richmond, VA 23241).

THE NOTWIST "Torture Day" EP - This varies between sounding extremely like JOY DIVISION and the slow (and not very good) songs on the RUSTY JAMES LP. (Zero Hour, 14 West 23rd St., 4th Floor, NY, NY, 10010).

VANILLA "s/t" LP - This is a good follow up to an amazing ep of about two years ago. VANILLA is much like the earlier bands on Sunny Sindicut, especially SINKER, with the steady layering of music and screamed vocals. There is even a hint of RITES OF SPRING. Oh yes, they are French with ex-members of IVICH. (Genet, P.O. Box 447, 9000 Gent 1, Belgium).

ARISE/CORRIN split EP - First off, ARISE might be ok, but their song here is a throwaway, being a cover which was "recorded live, never practiced." CORRIN, however, are awesome. It's hard not to mention CONVERGE due to the metal sounds and unique vocals, but they are by no means a clone. This is what I had hoped STARKWEATHER was going to sound like before being let down. (Infidel Records, P.O. Box 1160, Vineyard Haven, MA 02568).

IRONY OF LIGHTFOOT "s/t" EP - This is fairly gloomy, "post-hardcore" rather then "emo." Not all that great, but by no means bad. I keep seeing this band name coming up on comps and on flyers from the New York area so it appears they are pretty active and just might start to stand out. Which would be good as the lyrics could be great as time goes by. (Wreckage, P.O. Box 263, NY, NY 10012).

PEU ETRE/ANOMIE split EP - PEU ETRE is much like MOSS ICON with a grittier, faster style, similar to the second FINGERPRINT ep but not nearly as fast. ANOMIE is really something else, and comparisons aren't coming to me. An up-tempo, at times melodic hardcore approach. Maybe NAVIO FORGE with a female singer? This is highly recommended to all fans of French emo-hardcore. (Ape, 80 rue des chaises, 45 140 St. Jenn de la Ruelle, FRANCE).

GRIVER/HELLBENDER split EP - GRIVER really sent me scrambling through my records trying to find any kind of a comparison to their sound. They are a bit of ICONOCLAST crossed with MEREL. The songs are kind of bleak, not likely to put a smile on your face but excellent nonetheless. HELLBENDER have been compared to JAWBREAKER a number of times and its not unwarranted. When the vocalists start harmonizing FRANKLIN comes to mind. The Carolinas win again! (Fall, 7121 Quail Woods Rd., Wilmington, NC 28405).

COERCION/MILHOUSE split EP - COERCION is quite metal, to the extreme actually. Rather then standing out from the crowd like those nuts CONVERGE, this is much akin to MAYDAY, who shared a split a long time ago with INTEGRITY (whose metal also stands out). MILHOUSE plays some super fast hardcore without hitting grind, and is much better here then I remember them being live. An excellent cover of "Burning Down the House" and some references to the horned one. (Struggle Records, 130 Strobe Ave, Shaolin Isle, NY 10306).

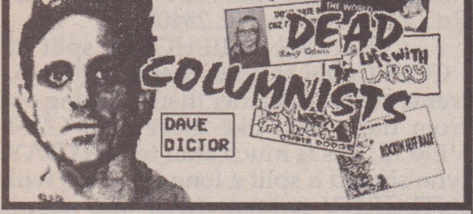
GLU "A Genoux" EP - JESUS LIZARD wackiness and SHELLAC bass sounds with lyrics in French. I remember very little of French from high school, I think I can ask for cotton candy, so I'm not too sure what they are singing about. I'm pretty sure that it isn't cotton candy. (Rekin, 188 rue de la Benauge, 33100 Bordeaux, France).

BANE "XXX" EP This record is great. A mix of STRIFE musically and BURN vocally, with a bit of the old school, without falling into the generic category, due mainly to the energy and the attempt to handle some pretty deep things lyrically. A keeper. (Life, 214a E. Mountain St. #14 Worcester, MA 01606).

LABEL SPOTLIGHT

Ok, every once in a while I may make notice of a label that has put out a couple of quality releases that have been looked over or what have you. This month it is DONUT FRIENDS out of Kent, Ohio. I picked up the following releases while I was in Dayton for the More than Music fest. Between the two fests that I went too this past summer I got a lot of records, but these really stood out and I still listen to them quite a bit. The records on this label all seem to feature bands from the area and are quite top notch visually. Other bands include HARRIET THE SPY, PARTY OF HELICOPTERS, and THREE STUDIES FOR A CRUCI-FIXION. (Donut Friends, 1030 Jessie, Kent, OH 44240).

ARMSTRONG'S SECRET NINE "Zero Hours" EP This record is very reminiscent of U.O.A. (even the members of the band look like U.O.A!) yet the chaos here is very finely controlled so that the sounds don't just blend together into a heap. The packaging is incredible.
THE MAN I FELL IN LOVE WITH "s/t" EP This fits into the midwest "beauty" sound very well, being much like the PROMISE RING but with a SHUDDER TO THINK influence vocally that won me over instantly.



IT SUCKS

Well, I was raised in the New York City area in Jamaica, Queens. and later in Glen Cove. Long Island. I was the product of the melting pot with New England Yankees and Italians via Naples on my mother's side and German Jewish and Russian Lithuanian on my dad's. I literally never saw any of these different ends of the family ever talk to each other. My mom and dad escaped from Brooklyn out to Long Beach. This lasted a few years before my dad up and left. Next door, the same thing happened but it was the woman who up and left. Well, you know the Brady Bunch story. Within a year we were all living together and my next door neighbor, Uncle Joe, became my Papa Joe. With Joe Hanlon and his five children came a large extended Irish clan headed by Bert "Pop" and Kittie Hanlon. They had four children Joe. Betty. Jimmie. and Cookie. The Hanlon's had roots back to Western Ireland.

These were the people I would grow up and learn from as well as call my family. I was related by blood to none of them but no one acted like it and when people asked what nationality I was as a kid, I'd reply Irish.

I remember my Pop, Bert Hanlon, would hear that and say Irish Jewish. When my oldest brother got his car stolen when he left his keys in it on his first trip into Manhattan. Pop said. "What's the sense of being Irish if you can't do stupid things." Then Pop brought him down to the used car lot he worked at and got him a cheap car. I remember hanging around that car lot and I heard a man ask my grandfather if the car he was looking at was a good one or not. He looked at him earnestly and said that one was a really good one and a moment later out of ear-shot of the man he winked at me and said, "They're all really good ones." Grandma Kittie always told us "Pop" had a hard life. He coal mined in Scranton, Pennsylvania for 10 years during The Depression and had fought on the ground in France for 2 full years in WWI. But it was hard to imagine Pop not having a good time. He talked about Paris to me as a 10 year old that made me want to go. Pop and Kittie had 23 grandchildren including me and my brother. We'd all get together at various times of the year. We would go to Aunt Betty's for Christmas every year. We would go to see the Mets every summer and a never ending social calendar of weddings. graduations, confirmations, communions that we would go to.

Then in the summer of 1965, my oldest cousin Jimmie got drafted into the army. Nine months later he was shipped out to Vietnam, His unit went around with German Shepherds trying to sniff underground tunnels and bunkers and then to try to blow it up before they found him.

My eldest cousin Jimmie was a very pleasant fellow, always nice to us younger ones of the brood. I sat next to him at one of those games at Shea ('64). Sandy Koufax 2 hit the Mets and I remember my older step-brother Rusty and cousin Kevin saying the Mets suck. And I was worried about this for some reason. Maybe, how could we be saying such bad things about our baseball team. Jimmie said, "It's okay to suck as long as you're doing the best you could." Nothing profound, but easy going and easy for me to understand And for some reason in our family you couldn't say fuck or mother fucker or bitch or even god dammit. You didn't say the"n" racist word or the "b" sexist word or even the "q" homosexual word either, but we could say suck or sucks and none of the adults would flinch.

Now ahead 2 years to our Christmas together. Jimmie was just getting home on leave from the Army. This year the Christmas party was very different. Jimmie got drunk and got into a fight with his father Bob Blackmore (Betty's husband). Jimmie told everyone what he thought of the war, the US Army and of the president of the US, "THEY SUCKED." He probably could have said the war sucked and that the US Army sucked (the 3 Hanlon boys were all Navy in WWII) but back in those days in our family you didn't say bad stuff about the president. Anyway, fighting and squabbling like I'd never seen in our family. I remember "Pop" sitting there looking into space mumbling, fidgeting with his cane. Eventually everyone noticed Pop and things quieted down. Hardly anybody had ever seen Pop look so upset and unhappy. My eldest brother Robbie looked at Pop and asked what he thought of the Army and the president, about fighting the war in France at the time. Everyone in Clan Hanlon (by the way we never called it such) looked at our old patriarch and he looked down for a moment, then smiled, looked up at us all and said, "It sucked." There was never gonna be an answer to please everyone but I figured if the Mets could suck then, sure, the president could suck. A few years later Bert "Pop" Hanlon died of black lung, a coal miner's disease. We remembered him at his funeral and I remember him today. I loved Pop.

Next month I get to out myself on my present day sexual life. Hey, I'm singing for the Submissives and these perverted angst filled love songs about sissy maiding, toilet servitude, and being submissive had to come from somewhere. You're right from real life. Pig Champion, Steve Drapes, and I have completed our first music project and it'll be on Honest Don's on the Fat Records Plantation out in the next few months. Also, look for MDC's next 7" "I Don't Want To Hurt You Dude, Just Want My Shit Back" out this month, also on Honest Don's, and last but not least, MDC has a new split 7" coming out w/ Toronto Canada's Repeat Offenders, this also out soon from Canada.

Happy Chinese New Year- don't want to be Kung Fu- Love,
Dave, 16016 SE Division St. #321, Portland, Oregon.

The Quality of Military Life

by: TK Getzgo

Greetings. Special Agent TK reporting. Recent developments have provided me with what I once would have considered excellent sources of material for this crazy little column, but I think the shit-slinging has gone on for a bit too long. My one known dedicated reader, Steve (Shit Talk Central), has provided me with this super-cool new moniker, however, with his letter printed in *MRR* #163, and I think I am going to use it. It's pretty fun. I am not going to go to great lengths to answer the few letters that have come into Maximum HQ regarding The Quality of Military Life. Some people don't like it. Some people hate it. Oh fucking well. Some people don't like anything at all. I am not going to concern myself with such pettiness.

Steve, however, had some good points in his letter, and I will address some of them briefly. Regular readers will recall that Steve wrote a letter which was printed several issues back. He had some comments on my column, and I responded in a later column. The column that appears in the same issue as his current letter (a rebuttal of my rebuttal, if you will) addresses another letter-writer, who, I have since learned, is such a pathetic, god-fearing patriot that I almost wish I wouldn't have wasted my time. His recent letter to me did come in handy during a recent bout of the runs, however. In any case, the discussion this time around is going to be mellower. I may even get a little "emo" on you. (That was a joke. Maybe I should label all of my attempts at humor since they don't seem to go over to well with some folks. "Malfunction", by Cro-Mags, keeps running through my mind...) I may have been a little critical of Steve after his first letter; I felt he was a bit harsh in his judgments on me. This time, we are on more even ground. Steve answered some questions I had, and laid some of his cards on the table. I would like to apologize to Steve for my comments about his authority on punk rock. In the first letter, he sounded holier-than-thou to me, and I responded in kind. He has been kind enough to clarify his points, and I acquiesce with no remorse.

As to our ongoing debate, I have just a few things to say (naturally) then I'd like to bury it. I have actually addressed quite a few of the issues raised in the mail bag in past columns, most notably my response to letter writer #2, which is in issue #163. In the course of this discussion, I will make Jeff Fernengel's pitiful little day by acknowledging his letter, too. I am not *the* authority on anything, and never claim(ed) to be. I also tell everyone to question everything, even (especially?) me. Who's to say that my sources of information weren't tainted in some way? We all have biases, and no one person is ever going to present every side to any argument in a completely reliable manner. My comments regarding my length of involvement with punk rock were horribly misunderstood, misconstrued, and taken out of context by Mr. Fernengel. Sorry, Jeff, I don't play those games, I save that shit for the crew of *Punk Planet*. I was illustrating a point and I took it in an ugly direction. Maybe I shouldn't have, but I did. I didn't mean what your letter says, so the point is moot. "Dear You" (Geffen Records) has some of my favorite Jawbreaker songs on it, for instance, and that's not "punk" by the current standards some live by. I agree with your point, however, so thank you for sharing it.

Back to Steve. The main thing I need to say is this: Steve and I have different opinions, and we are both right. Actually, I've said that all along, but not in those exact words. So here they are. Steve's view that one can not be in the military and still support the punk scene, unless he or she is actively seeking to get out immediately, is one point we will probably never converge on. It is great that Steve, and hopefully others, have been able to get out early after facing AWOL charges. It is great that he (they) learned plenty of useful information during the "hurry-up-and-wait" phase leading up to his (their) dismissal. Every little bit helps. I maintain that it is equally viable to take the goddam paychecks, take advantage of the perks, fuck a little shit up, actively embezzle information, ad nauseum for three or four years, then get out with an honorable discharge. I know it's not an incredibly revolutionary viewpoint and I won't win any friends in the Anarchist set with it, but I stand by my convictions. How many Anarchists do *that* for more than a couple of months? (Answer: not many. I do admire those who do, however. I'm not going any further with this topic...)

On the subject of Conscientious Objectors, and Steve's post-Marksmanship Honors conversion to CO status: again, it's a tie. I mean, I'm not trying to win an argument here; I don't think we are involved in one. I just mean that his opinion is good for some, and mine is good for others. I fully support Conscientious Objecting and am proud of Steve for his conversion, the only question I ever raised was in regards to how he thought he could join the service without using weapons. He explained it well. Thank you, Steve. I'm sorry that your dad bullied you so badly. Keep in mind that your case is not unique; many kids are coerced into military servitude by overzealous parents, and many stay in despite holding anti-military beliefs because they have a deeper conviction: fear of their parents. You actually helped make one of my points with that one.

Do I scare bureaucrats more than anyone else? I don't think so. Not as an every day soldier. This column may get a rise out of "Them", but *I* probably don't. Not now. I actually elaborated on that in the aforementioned *MRR* #163 column. "Former military member" is a scary phrase to bureaucrat and average citizen alike when used in conjunction with words like "revolutionary" and, Ben Weasel forbid, "terrorist".

This brings me to the part of Steve's letter that I have been wanting to get to since the first second I read it: the Timothy McVeigh thing. OK, I am not necessarily pro-violence, since Steve brought it up. I am not always anti-violence, either, however. I could go into a long dissertation on my views of violence, but I'll spare you for now. I never mentioned it and was surprised as hell when Steve brought it up. All I said about McVeigh was that he makes a great boogey man for the media to crucify, as well as a true threat to the previously-discussed bureaucrats, because of his status as a Former Military Member. Remember, his trial hasn't even really started yet (as of this writing), so why call the guy anything other than "innocent until (unless) proven guilty"??? I guess most Americans don't really care about that, as long as it isn't them.

The Oklahoma City bombing was an interesting way to shake up the government, but I do not think it was all that "revolutionary". I mean, if someone wanted to hurt the machine, don't you think that they would find a way to blow up the Senate while it was in session or something? Little kids and people trying to get Food Stamps were hurt and killed, not fascist politicians and decision-makers. I am neither condoning nor condemning the bombing (I don't think it is my place to do either), I am just making some random observations.

The final thought I have on all of this talk of revolutions and bloodshed and violence (for now, anyway) is this: a revolution is *necessary* to provide true social change, and the average American is too complacent for such a revolution to be successful without some blood being shed, regardless of whose it is. Steve and I have basic moral differences on that issue, but is that such a bad thing?

I am glad Steve wrote in, and especially glad that he cleared up so many gray areas I had about his views. I am glad that he is actively involved in the anti-recruiting effort. We really are on the same team here. And, just in case anyone couldn't tell, I respect Steve and his opinions, and value the opportunity he afforded me to communicate with someone else involved in both punk and the military. Hopefully other mil-punks have gotten some good information out of the exchange as well. Now, if Steve, or anyone else, wants to continue flogging a dead horse: go ahead, but leave me out of it. I'm fucking bored.

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Part II of this month's column is going to take on a slightly different shape. I want to clarify my dig on *Punk Planet* fanzine (see above) first, before anyone gets a chance to take it wrong and bash me for it (not that I don't appreciate being bashed as much as the next guy). *Punk Planet* is a fairly good zine, and an important addition to our little punk rock world, but lately I have found more bad than good within its pages. Two things that are consistently good (nay, great!) are the columns by Bob Conrad and Leah Ryan. Leah is very personable and comes across like an old friend, without any phoniness or pretension. Bob is, dare I say it, the Saviour of punk rock. OK, maybe not the Saviour, but he is a great writer with much to say. His zine, *Second Guess* (PO Box 9382 Reno NV 89507 @ two bucks), is always a great source of information. I am going this deep on the subject because his current issue (#13) has some alternate opinions on the Oklahoma bombing, selling out, the definition of punk, and other stuff that my columns have hit on in recent months. Anyway, the slag of *Punk Planet* was aimed at the majority of the columnists who seem to have nothing better to do than insult other scenesters (whom they deem as "unhip") and try to prove how damn **punk** they are. I try to avoid sounding like that, and when letters such as Jeff's (see above) show up, it proves to me that I need to watch how I phrase things. Let's put intelligence back into the medium, huh?

On another tangent, it seems that the issue of Sexual Harassment is back in the news, wrapped tightly around the throat of the military establishment. The capitalization of the phrase Sexual Harassment is even courtesy of the military newspapers, which print article after article pretending to care. If anyone in the military power structure actually showed any real concern for the victims of harassment and abuse, the world would come to an end. It is all perpetrated by the top dogs, anyway. How are they policing themselves? How do you think they will punish themselves?

I lifted a great quote out of a major newspaper article dealing with the recent inquiry into harassment of trainees at an Army training center. The quote is from Representative Patricia Schroeder (Democrat from Colorado). She said, "(the Army) talks zero tolerance, but they implement it with a 'wink-wink'. It's a top-down hierarchy, and all males at the top... reporting sexual harassment requires listening to all people equally, no matter what their rank, and that's a radical concept for the military." Touché. Every once in awhile something intelligent floats out of Washington, and it's nice to be able to catch it.

The military will never change. They will never lose the caste system that has functioned well for armies since the dawn of war. There will always be an elite group of obnoxious, bigoted, drunk, jock-asshole men running the show, or at least taking credit for it, and a massive group of mindless drones taking their shit with a smile and doing all of the thankless work, like getting killed and swabbing the deck. The only way to change the system is to destroy the system. The only way to destroy the system is to overthrow the system. Further explanation is not necessary at this time.

Until we can get a sizable group of people together who all honestly believe in the destruction of this type of regime, and are willing to make sacrifices to achieve it, we will have the military. It will be the same old military; nothing different but a coat of surface paint (Olive Drab).

The leaders are having meeting after late-night meeting trying to get to the bottom of this sexual harassment issue. The funny (sic) thing is, they are not trying to determine guilt, nor are they seeking to uncover tainted innocence. They are not trying to resolve the problem and keep it from happening again. It will happen again. And again. And again. (Sadly enough.) They are trying to figure out the only thing that matters to them: how to put the right spin on it in the press to make it appear to be resolved.

Nothing in the military ever really changes. When things are exposed, they are covered right back up. America circa 1996/1997 is the most apathetic nation of people in the history of humanity, and they will buy anything the military' s hyper-expensive spin doctors throw at them. Most of the nation still believes the media's version of the Gulf War. Most American's don't even know where Bosnia is, much less why the US military is there, but they aren't very interested in questioning their presence. It really makes me sad how pathetic this country has become. It was founded on lies, tyranny, and murder, and never really advanced beyond such activities, but movements of social change have sprung up again and again over the years. It's sickening that as soon as these groups get a little momentum going, they allow the system to beat them back down. I guess as long as America's educational system continues to pop out such uneducated and apathetic drones, the military machine will have plenty of suckers to send out on missions to die for oil, etc. Tie a yellow ribbon around something for me, will you? I have to go find my mop...

CRETINS FROM LONDON

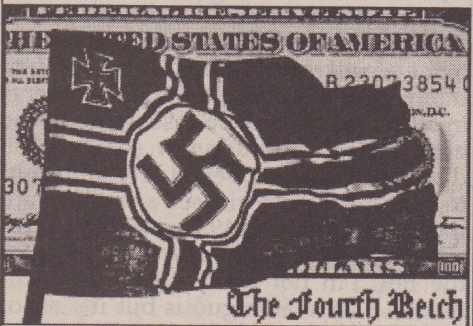
Bev Elliott

It seems like HELL has frozen over here in London - or in my flat at least. It comes to something when you have to go OUTSIDE to get warm and I'm getting fed-up of waking up in the mornings in a state of panic thinking "w4at ~he fuck is happening something must be on fire because there's smoke in the flat" - only to discover it's just my own breath turning to steam! But I only have to open my block of flats door to be brought down to earth with a BUMP, because as I step off my doorstep, I usually then have to step over and through a group of some of London's thousands of unfortunate homeless who are sleeping rough on the stony, dog-shit laden streets again this winter and whose only form of warmth is gleaned from trying to maintain a constant state of drunken oblivion. (and whilst I enjoy being in such a state of oblivion myself from time to time, it's normally at my own choosing!)

So enough moaning of my own personal misery to date...it fades into obscurity when I have to look no further than 2 feet to find someone worse off than me. I've found a new form of keeping warm in my Arctic-like flat though - jumping around to the new LP from Germany's excellent JET BUMPERS that just arrived hot off the presses of RADIO BLAST RECORDINGS. (thanks MIKA!) You may have read the interview I made with the JET BUMPERS whilst on one of my mad German forays into punk rock insanity, (October '96 - issue 161 !) in which case, you'll have a good idea of where this band's at and where their sound is coming from already. Otherwise - let me tell you that you'll be in for a real treat with their music if, like them, you enjoy powerful blasts of sheer 'punk rock party vibes' in the vein of the DEAD BOYS, JOHNNY THUNDERS, THE ANGRY SAMOANS and THE HUMPERS. But whilst their strong American punk roots influences are obvious, the opening track (lovingly entitled "MY GIRLFRIEND IS A TECHNO-BITCH") reeks of SLAUGHTER AND THE DOGS style chords and there's a whimsical twang of THE BOYS too. Having said that, the whole album still retains the original passion of THE JET BUMPERS own particular brand of music, as could only befit a German punk rock band, singing totally in (perfect) English - influenced by Stateside bands in the main!! With such awe-inspiring tracks including the likes of "WHY DOES SHE SMELL LIKE A ROBOT?" "THE DAY I QUIT SMOKING POT" and "I WANT U TO BE PUNK" - this is a guaranteed "body warmer" album for these chilly winter nights ! If you want to indulge yourself in this classic slice of punk entitled "BLAST OFF INTO THE EXCITING WORLD OF THE JET BUMPERS (14 PUNK-ROCKETS FOR ALL THE FAMILY) contact RADIO BLAST RECORDINGS c/o Tom van Laak, at Buchenstr. 18 b, 40599 Dusseldorf, Germany. (TELE: 49-211-742916. FAX; 49-211-487956).

Back on the "homefront" - just a few snippets of punky news that have miraculously penetrated the icicles and filtered into the "CRETINS H.Q.).... the planned "hands across the ocean" / "old OI - PUNK meets new" collaboration EP with Essex's SPECIAL DUTIES and N.Y.C's THE CASUALTIES as previously reported has been put on temporary "postponement" (whilst everyone tries to pin THE CASUALTIES down for a recording date!), but THE 'DUTIES still plan to go ahead with another collaboration EP in the meantime...more news to follow...And following their huge success at the Blackpool summer 3-dayer punk-fest, South London's finest, THE BLOOD are preparing to take over Germany with a mega-tour in the New Year, (so don't say I didn't warn you all in good old krautland, O.K!?) and I'll hopefully be getting together with them for some interesting exchange of dialogue (and no doubt copious amounts of beer!) before their planned "invasion"!

On a more personal note.... At the time of writing it pretty much looks like this column will retain its "CRETINS FROM LONDON" heading (i.e. I'm stopping put in my hometown for awhile yet!) as my plans to up-roots and infiltrate Italy on a semi permanent basis all turned horribly "pear-shaped" (i.e. I fucked-up, as per usual!) but I'm still continuing with my Italian lessons, albeit "private" ones now (having flunked outta class already - too much like the "bad old" schooldays of hell!) so "Mille grazie caro VITTORIO BARBAGALLO per tutto" - not only the first Sicilian I've met, but one with a brilliant music taste too!!!! Who knows what the future holds for this girl and her column... could be a "CRETINS FROM CATANIA" one day!!!?? CIAO CIAO - a presto!!



DE: Hello. My name's Dave Emory and once again it is my pleasure to be joined by Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus, the Story of an Underground Medical Laboratory* published in soft cover by the Wordsworth press, copyright, 1995. Ed, in the first segment we'd been talking about the City of New Orleans as a political entity, Tulane University as a political entity, both of them as national security entities, their heritage not only being entwined but inextricably linked with American commercial, political and national security connections to Latin America. One of the foremost names in the recent history of New Orleans and Tulane University and the medical community in New Orleans is Dr. Alton Ochsner whom we have been speaking about. We've been speaking about his involvement with the American Cancer Society on whose board William 'Wild Bill' Donovan (the head of the OSS in World War II) sat and Alton Ochsner in addition to being a prime mover in the American medical community, was also an extremely well–connected political animal and like New Orleans and like Tulane University, many of his most important connections through the Ochsner Clinic and Tulane Medical School, went to Latin America. Could you tell us about those?

EH: Sure, and well–connected is the term. I know of no one who's better connected than Alton Ochsner. For example, I mean the biggest political name in all of Latin America was probably Juan Peron. He was one of Alton Ochsner's patients. Ochsner went down to Buenos Aires to take care of him personally. Another famous name in Latin America is Anastacio Somoza, the notorious dictator of Nicaragua who was thrown out by the Sandinisitas. Ochsner was his personal physician in the United States and worked with Enrique Devale(?) who was his personal physician when he was down in Nicaragua. Davale, by the way, winds up being on the Board of Directors of Guy Bannister's Anti–Communist League of the Caribbean later on.

DE: That by the way is an important connection. We're going to be developing some of the political connections to the milieu of the Kennedy assassination, of the intelligence community later on in this interview but I want to underscore that as well as some of the other intelligence and national security connections that we've touched on in the interview to date. Go head Ed.

EH: Shortly after World War II, just to give you another illustration, the dictator of Panama was near death. His name was Dukay, Thomas Dukay. The United States Government was indebted to Dukay for fighting off Nazi aggression in his country and wished to help save his life. They called Alton Ochsner to go down and take care of Dukay, which he did, and Dukay survived. But to have someone like Franklin D. Roosevelt's Secretary of State during World War II pick up the telephone and call Alton Ochsner personally to ask him to go take care of a foreign head of state lets you know that this guy is a national player and he is connected more than most people have ever even thought about. When Richard Nixon comes to New Orleans in the early 1960s after losing his gubernatorial bid in California, who does he have lunch with? He has lunch with Alton Ochsner. When Alton Ochsner's wife wants to go to take a honeymoon in the Greek Isles and she can't get her passport renewed, what does she do? She calls the White House and asks to speak to Dick because her first husband was involved in launching Nixon's political career. So there's a lot of powerful national contacts here in the United States for Ochsner. There are powerful international contact. In fact, the list of countries that he got awards from stretches from Greece to Japan. Of course it's every place in Latin America. He also, personally, took care of Clint Merchasin, the Texas billionaire.

DE: Before we get to Ochsner's connections to Clint Merchasin and with people like Clint Merchasin, Richard Nixon and others we're going to talk about, we are moving in the direction of the political milieu surrounding President Kennedy's assassination, you discussed some hypothetical connections between the very influential and national security connected Louisiana Congressional and Senatorial delegations and the Ochsner Clinic and funding that may have come from the Hill-Burton Fund and conceivably the CIA. Can you tell us about that?

EH: Well one of the interesting testimonies before Congress was when they had Admiral Stansfield Turner come testify about the CIA's domestic medical operations and decided to ask Admiral Turner how did the CIA organize this and how did they pay for it and how did they launder the money for it and Turner said that there were 159 incidences where the CIA had arranged to build hospitals for people and they would have a third party put up the seed money and they would facilitate getting what was called a Hill-Burton Grant which was normally a non–secret program where Congress would help a community build a hospital to pay for the other 90 percent of the hospital and in return the CIA got access to one–sixth of the bed space at the hospital so if they had people that got injured or shot or anything else outside the country, they got a place to bring them back and take care of them and they also had a place to offer medical services to special people outside the United States who they wanted to favorably influence. So, the Ochsner Clinic and Hospital, they're the same thing nowadays more or less, they're all in the same location, on the same campus, built with a Hill Burton Grant from the United States Congress and it also received a $750,000 contribution from Clint Merchasin.

DE: Clint Merchasin, the independent Texas oil operator, is an individual who along with the closely related Hunt family, not biologically but politically and economically related Hunt families are names that surround and entwine, run off through the milieu surrounding the events of President Kennedy's assassination. Could you tell us... there's the possibility as I recall of some Merchasin funding having been channeled to Ochsner's operations?

EH: Well, it's been suggested... first of all it is stated in Ochsner's biography that Merchasin donated $750,000. He's not the only one who donated money to Ochsner. Ochsner was a consummate fund raiser. In fact, the Sterns who are part of the Sears fortune, who also own the TV stations and the radio stations that wind up being part of the Lee Harvey Oswald legacy, also donated money to the Ochsner Foundation as well as some wealthy industrialists who lived in the South. But the connection between Merchasin and Ochsner is very clear. Merchasin even gave Ochsner a Cadillac as a present for taking care of him and invited him on numerous personal trips and hunting trips where they went down to Mexico and hunted all over Texas and stuff so there was a very real relationship between Ochsner and Merchasin.

DE: You mentioned too that Ochsner held a very sensitive position working for the United States Government.

EH: Actually he held a couple of them and one of the most interesting things is to look at the FBI file on Alton Ochsner because the clearances for him came off J Edgar Hoover's desk and so when you look at how connected this guy is, one of the connections you have to understand was that J Edgar was keeping an eye on Alton Ochsner on a regular basis and was clearing him for "sensitive physicians for the United States Government." The years of the sensitive physicians I think are very interesting. One is in 1957 and the other is in 1959 and we will be discussing in the next part of the interview some of the discoveries that happened in relationship to cancer–causing viruses and those are the two big years, in 1957 and 1959. Actually, in '57 it looks like he's working for the FBI, I'm not really sure, the document's a little ambiguous but it's off of Hoover's desk and he's being cleared for it and then in 1959 his relationship with the FBI is terminated for one reason or another but it's probably just to free him up to continue his next assignment because he's obviously been cleared for another assignment and they don't even say what the agency was.

DE: You mentioned that a fellow graduate student I believe it was, asserted that Ochsner was part of an international fascist group in touch with Nazi elements and fugitive Nazi scientists in Latin America.

EH: Yes, he did, and he was a South American. One of the things that is most noticeable about Alton Ochsner's history was that he went to Switzerland for several years and Germany and he worked in a medical environment over there speaking German so by the 1940's when this issue arose, Operation Paper Clip and the Repatriation or Patriation of Nazi scientists out of Germany at the end of the war, Ochsner was sitting there being a prominent medical person who spoke fluent medical German and that made him a resource, if nothing else. It is not known exactly what his relationship was or if he was used to debrief people who came over or whatever, but in 1946 he was given an award or citation by the Department of Defense for his medical research contributions to the United States Government so the man certainly has a reputation in Latin America as being affiliated with a lot of those people. What the real truth is behind all that, I'm not in a position to say.

DE: Yeah, I'd mentioned that because there are some connections between the Kennedy assassination milieu including a person we're going to be talking about later, Guy Bannister, the head of the Anti–Communist League of the Caribbean part of what eventually became the World Anti–Communist League that does overlap the post World War II Nazi underground milieu. Talking about some of the reactionary political connections of Alton Ochsner, you mentioned his close connections with Richard Nixon. An individual who was a very close political ally in back of Richard Nixon, William Frawley, was also very close to Ochsner.

EH: Well, Frawley was not only close to Ochsner, but Frawley was the major financial contributor to Ochsner's political propaganda mill which was called the Information Counsel for the Americas and in the 1960s when New Orleans District Attorney Jim Garrison started investigating the assassination of Kennedy, it became apparent that he was going to start moving in the direction of INCA and the people associated with it and at that point in time the executive director of INCA who's Ed Butler and we'll talk about him more in detail in a little bit, and all of the files of INCA were put on an airplane and sent to California where Butler was given a job working for Frawley. Frawley was also very close to Reagan and those people out there and it should be noted that thenGovernor of California Ronald Reagan of course refused all the extradition requests which were presented to him by Garrison.

DE: Ed Butler's a person we're going to talk about in connection with Lee Harvey Oswald and the famous WDSU interview that was played all over the United States. The painting of Oswald 'red' is something we're going to talk to in a second by way of further developing the political foundation of some of the elements we're talking about. We might also note that William Frawley was also very closely connected to the American Security Council, a right wing intelligence outfit composed initially largely of former FBI agents. I guess one could say, the files of Harry Yung's American Vigilance Intelligence Federation. Yung was a raving Chicago–based anti–Semite who was actually formally part of the Hitler-Goebels anti–Komintern in 1939, '40. So again some of the political heritage linking some of the people we're talking about and the forces of international fascism are there, although in some cases not necessarily direct or perhaps even particularly relevant. Information Council of the Americas, an apparent intelligence front, Ochsner's outfit, was very much involved with Lee Harvey Oswald and Ed Butler was very much involved with Lee Harvey Oswald. Could you tell us a little about Oswald, INCA, Ed Butler, Ochsner and how they came to be significant with regard to the history of Kennedy's assassination.

EH: Sure. Let's start with what is INCA. INCA was—and again that's the Information Council for the Americas, I'll just call it INCA from this point forward—set up to be an anti–communist propaganda machine aimed at Latin America and what they did primarily was they interviewed Cuban exiles and American political leaders and made radio tapes and then they distributed those radio tapes to a 123 radio stations in Latin America. That was their overt approved reason for being. I'm not sure if any of those 123 radio stations ever played any of them and that didn't matter, but the point was INCA's mission was to get the word out about communism and discuss how Castro took over Cuba and so that the rest of Latin America could defend themselves against communism, or so the story went.

DE: Many listeners on some of the station that will be hearing this interview have heard the Ed Butler, Lee Harvey Oswald, Carlos Bringiere(?), WDSU interview, INCA also appears to have had some very strong connections to the U.S. intelligence apparat, could you tell us about that?

EH: Well, the strongest one that one can see in the paper trail is that INCA had a director of security, for some reason, God only knows why, but this man's name was Robert Reinhold and he was the former president of the American Society of Former Special Agents of the FBI which basically gave him access to the whole FBI community, retired community. There is a lot of speculation about other relationships between INCA and the American intelligence community that I'm not really prepared to get into in detail here because I don't have smoking pistol proof on it though I've heard about it in my entire life. What I'd really like to address is this issue of Lee Harvey Oswald and INCA...

DE: Right.

EH: Because I think this is a critical point here.

DE: Before we get into Oswald I would note that Anthony Summers and Dick Russell — Anthony Summers in his book *Conspiracy* and Dick Russell in his 1992 book *The Man Who Knew Too Much*—discuss Ed Butler as being viewed as an asset by CIA and willing to do favors as well as — I should say an alleged asset — as well as the possibility of some connections between military intelligence and Ed Butler...

EH: And all that is true and Butler wrote letters to the CIA shortly before the Kennedy assassination offering their services and stuff though the CIA officially turned them down on all that stuff, so there's a lot of stuff with...and Summers is correct in all that stuff, it's just not an area that I have personal information on.

DE: We should note that certainly Ed Butler had some connections with Lee Harvey Oswald through INCA in New Orleans and those not only came to light but came to be quite well publicized.

EH: The most important thing that happened to Lee Harvey Oswald in New Orleans was they got him on a radio debate and produced a newspaper clipping from six years earlier about his "defection to the Soviet Union" which was not really defection but that's the way it was reported in the newspaper. So he had this opportunity to 'live' on the air present Lee Harvey Oswald with an article from the Washington Post which said he had defected to the Soviet Union and renounced his citizenship. That pretty much buried him with the public as it related to the charges that he shot President Kennedy. Now how did all that occur? Let's rewind sort of for a minute and take a look at the actions here. On August 9th there was a incident on the street which is referred to as a street fight. It was sort of a shoving match. It looks like a theatrically produced event and it didn't happen until the TV cameras were out. Now the TV camera...this happened right in front of the International Trade Mart that Clay Shaw was affiliated with earlier...

DE: We're going to come back to Clay Shaw in a minute.

EH: But the TV cameras belonged to WDSU Television and when Oswald was put on the radio, he was put on WDSU Radio and both of those stations are owned by the same person, and that's Edgar Stern. Stern was a core member of INCA and was one of its largest financial contributors.

DE: And also very closely connected to Ochsner.

EH: And he was a major financial contributor to Ochsner. Well, Ochsner was president of INCA and to have Ochsner being president of INCA and INCA's really only employee, Butler, being the guy that debates Oswald and to have the INCA member Stern send out the TV cameras and provide the radio station for the debate, all in that that there was a lot of close contact between Oswald and this INCA group.

DE: Now as part of the New Orleans elite, Ochsner was also certainly very familiar with and involved in some organizations with Clay Shaw who after the death of David Ferrie whom we will speak about in a few minutes, was the main focus of Jim Garrison's investigation. Can you tell us a little bit about Ochsner and Clay Shaw?

EH: Sure. Shaw was the General Manager of International Trade Mart and at one time was the President of International House and sat on the Board of Directors of an organization called the Foreign Policy Association which brought amongst other people CIA General Cobble, the brother of the mayor of Dallas, to New Orleans to make a presentation. Alton Ochsner was also president of International House. He was very active in all the international trade circles there in New Orleans and was on this foreign policy committee with Clay Shaw, none of which is particularly suspicious in its own right but it certainly points out that there was a lot of contact. In fact I even saw a nice photograph in the New Orleans library of Ochsner and Shaw deliberately set up in their office to have a picture, a publicity picture released together.

DE: Yeah, not that all of these connections are necessarily conspiratorial, but rather as well develop the scenario that envelops the events in your book, talking about New Orleans as a political entity, Tulane University as a political entity, Alton Ochsner as a political entity, it's interesting to see the growth and intertwining of many of these same people, many of these same institutions and how they really came to form the foundation of the events that we're discussing. Oswald in New Orleans was also very much involved with a building that also housed the detective agency of Guy Bannister. Can you tell us about that?

EH: Yes. First of all, it is reported by numerous witnesses that Oswald and Bannister were seen together and Oswald was seen in Bannister's area. Bannister, just for a reminder for everyone, was a former FBI agent, but he was not just a run–of–the–mill FBI agent, he was a special agent in charge, meaning like the general manager of the Field Office in Chicago which is not an irrelevant place and he retired from there and came down to New Orleans. So Chicago, New York, Los Angeles, I mean they were the biggest cities in America. These people were in daily regular contact with J Edgar Hoover throughout their tenure as special agents in charge. So Bannister comes down to New Orleans, sets up shop at 544 Camp Street and when Oswald shows up, Oswald's operating out of Bannister's place or he's spying on Bannister, nobody knows exactly what Oswald was doing, but he was in Bannister's place on a regular basis. David Ferrie was also in Bannister's place on a regular basis. The Clinton incident which is one of the most interesting things that relates to this collection of people with Clay Shaw and Ochsner and Bannister, etc., is something we should really emphasize. The backbone of Jim Garrison's case against Clay Shaw was that he was affiliated with Lee Harvey Oswald during the summer of 1963 prior to the election, I mean prior to the assassination. And the key event in that was this incident over in Clinton, Louisiana where Clay Shaw and David Ferrie drove Lee Harvey Oswald over there and Oswald tried to register to vote. This was an unusual day because they were having... the Congress for Racial Equality was having a black voter registration drive and Oswald was the only white person in line and therefore he was sort of memorable to the organization. But if you can think about a sun–bleached Louisiana small town having a black voter registration day, all the white people in town were standing around, middle of town, watching the blacks register to vote, which made Oswald very conspicuous. And it also made the sheriff in the town very suspicious about this black Cadillac that drove into town that Oswald got out of. So this man went over, the town sheriff went over and asked the driver of the car to identify himself. The man said his name was Clay Shaw of the International Trade Mart and produced a driver's license that matched. Now this information was told to the House Committee on Assassinations in 1979 but instead of releasing it to the press, they had this town marshal in Clinton, Louisiana, tell them this in executive session and they stamped it secret and kept if from the public for 16 years and what this testimony proves is that Garrison's essential claim about the connection between Clay Shaw and Lee Harvey Oswald was correct.

DE: And we should also note that the Bannister investigator named David Ferrie, whom we will speak of in great length about later on in this interview, was also apparently in that car and a very distinctive individual he was.

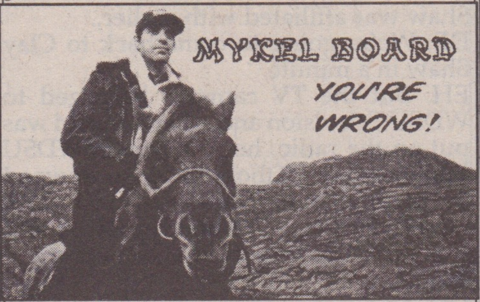
EH: And he was a very close friend of Lee Harvey Oswald from earlier days when Oswald was a cadet in his civil air patrol unit and there are numerous witnesses that some them together during that summer.

DE: Excuse me for interrupting Ed, we're going to get back to that later on. We're almost at the end of this half hour. David Ferrie was a very distinctive interview, perhaps as the last item on this part of the interview you might want to just tell us about why he was so readily identifiable in that car in Clinton, Louisiana.

EH: Well, Ferrie was a bizarre looking character. He has lost all the hair on his body and replaced the hair on his head with an orange wig that was scotch–taped or glued depending on his mood, to his head and he grease–painted on eyebrows because his eyebrows had fallen out and therefore he looked rather ridiculous and he wore Salvation Army type clothes and anybody who saw Ferrie always remembered him. The real key thing about Alton Ochsner who we started off this section talking about and Bannister, is that after Bannister's death, all of his files that he'd maintained, his intelligence files that he shared with the FBI, disappeared from his office.

DE: We're going to talk about how you...came across that. I would simply note in connection with civil rights activities that Bannister also published a thing called "The Louisiana Intelligence Digest" which was a racist newsletter that blamed the American Civil Rights Movement on a communist conspiracy. We have been speaking with Ed Haslam, the author of *Mary, Ferrie and the Money Virus, The Story of an Underground Medical Laboratory*, soft cover edition, Wordsworth Press, Copyright, 1995 ($15 ppd to Wordsworth Press, 7200 Montgomery #280, Albuquerque, NM 87109). We are going to continue this interview with Ed Haslam in the next issue. For Ed Haslam, this is Dave Emory, thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kjfc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.



[The following story is true. It is NOT a literary device, though it works as one.]

It was more stimulating than a coffee enema. While I was in Mongolia, New York became boring: Starbucks, Barnes & Nobels, and even K-Mart! I could be in America. Then, things changed.

It's 9 AM. Suddenly, something wakes me up. Around the corner, there's a flash of brown. Someone is in the apartment. Quickly, I slip on my pants. Last night's underpants bunch in the leg. I leave them there. Grabbing a flannel shirt from the floor, I get up for the chase.

Silently, I stalk, rounding the corner. The shut bathroom door tells me he's in there.

Using my shoulder, I slam the door open. Whack! Right into him.

There he is, my plush green robe wrapped around his waist like a sarong. He's wearing a brown shirt. A fresh turd, thin, loose, floats in the toilet.

Pale skin, about five foot two, his curly brown hair pokes off his head at Don King angles. His mouth opens trying to squeeze out words like his asshole squeezed that turd into my toilet. My eyes pickle from the alcohol on his breath.

"Ah maaaa lies nuuuuu." he says.

"What the fuck?" I say. "What are you doing here? Get out."

"Ah Maaaa Lies Nuuuuu!" he repeats with greater urgency.

I reach for my robe, pulling it off his body. He's naked from the waist down. His small penis hangs limply over smaller balls.

Grabbing a yukatta I stole from a Japanese hotel, I give it to him to cover his nakedness.

"Here," I say, "you can keep this. But, I'm sorry, you have to leave."

"Maaaaaaaaaaaaaaaa laaaaaaaaashoooos!" he says, running his index fingers simultaneously around his eyes.

He walks back into my room, and begins to move papers on my desk and books in the corner. Searching for something, he frantically looks under the bed.

"Maaaaaaaaa laaaaashoooos! MAAAAAAAA LAAAAAAAAAAAA-ASHOOOOS!"

It's then I realize he's deaf. Those French sounding words are efforts at speech. Somehow, he still looks French to me.

I stand directly in front of him, hoping he can read lips.

"Please leave or I'll have to call the cops," I say, emphasizing each word with my lips. He doesn't get it.

I dial 911.

"911. Where's the emergency?" comes the female voice on the other end.

"In my apartment," I answer "There's a half naked nut here and he refuses to leave."

"Are you in any danger?" asks the voice.

"No," I say. "It's just that I don't know this guy and I can't get him out."

"We'll send someone right over," says the voice. It takes my name and address.

When I hang up, Frenchie points to the phone raising his eyebrows in question mode.

"The police." I say very slowly, much louder than necessary to talk to a deaf person.

"Thaaaaaaaaaay moleeeeeees?" he asks.

I nod.

Quickly, he leaves my apartment. Standing in the hall for a few seconds, he bangs on the door next to me. In that apartment is Yuko, my attractive Japanese neighbor. I don't know her very well.

"You know her?" I ask him.

He nods. Maybe he's not deaf, but only dumb.

"Aaaah sssssttttttteeeeeee ha." he says.

"You stay with her?" I ask, simultaneously suspicious and envious.

He bangs again. Shuffling sounds come from inside Yuko's apartment. The peephole opens.

"Yuko," I say, "it's Mykel. You know

this guy?"

Through the peephole, she can only see the top of Frenchie's head.

"You're not Mykel." she says. "Go away."

"No," I shout, "this is Mykel over here." I switch to Japanese, "Kono bakana hito shiteruka?" (Do you know this crazy guy?"

"No, no, no," she says. "I will call the police."

"I already called the police" I tell her. "They're coming now."

My buzzer rings. "They're here now," I say, running into my apartment to buzz them in. The elevator motor rumbles.

Meanwhile, Frenchie's still in the hallway, banging on Yuko's door. Momentarily, the elevator stops, then starts again. When the doors open four cops, two of each gender, come out.

Frenchie's eyes widen when he sees the quartet. The big black cop stands quietly in the back. A solidly built white woman does most of the talking.

"Is this the problem?" she asks me, nodding toward Frenchie.

"Yep," I say. "He's harmless, deaf, I think. But he wouldn't leave my apartment. Now he's bothering the neighbors."

"Do you want to press charges?" she asks.

I shake my head.

The woman goes up to him and stands very close.

"Where do you live?" she asks.

Terrified, Frenchie looks from cop to cop, then back to the woman speaking.

"Aaaaaaaah soooooooorrreeeee. Aaaaaah sorrrreeee." He says to the cops and then to me.

"We're not going to hurt you," says the woman. There's a soft, almost mother-like quality to her voice. "Just tell us where you live."

The cops scrape together some paper and a pen. The guy writes *Newark* on the paper.

Through more gentle questioning, they find out that he's staying in my building. He thought my apartment was the right one and he went in.

Three mysteries remain: how he got in my apartment, where his clothes are, and where he should be.

"Heeeeeeeeeeeer HEEEEEEEEEE-EEER!" he says pointing to Yuko's door.

"There's a Japanese girl in there." I say, "I don't think he was staying with her."

"What does she look like?" asks the spokescop.

He puts his hand shoulder high off the ground.

"Short? She's short?" asks the cop.

Frenchie nods.

"What color hair?" asks the cop.

"Mmmmeroooownn." he answers.

"Brown?" says the cop.

He nods.

"Wrong answer." I say. "She's Japanese."

This time, it's the cops who knock on the frightened girl's door. Their knock is softer than was Frenchie's.

"Police," she says. "Please open up. We need your help."

Yuko opens the door a crack. She never saw the guy before, she tells them.

Her eyes meet mine.

"I'm sorry about before," she says here voice shaking, "I could not see you. I only saw... saw..."

Tears fill her eyes. The corners of her mouth turn down. Her whole body sobs.

The big black cop speaks to her.

"Don't worry." he says. "It's nothing serious. Please don't cry. Everything is all right."

I try to comfort her in my broken Japanese. I try to tell her the guy's not dangerous. Because of my limited language ability, however, I can only say "be careful be careful" over and over again. This makes her cry even harder.

"Please let me go," she says, barely audible through her tears.

"Of course, you can go," says the cop. After she closes the door, the lock clicks loudly from the inside.

The short male cop scratches his crewcut. He speaks for the first time.

"Well," he says, "I guess we just have to go apartment to apartment until we find where this guy belongs."

The others shrug and nod. They could just throw him in the clink and be done with it. They don't.

Next, they try Rudy's apartment down the hall. The cops have been here before. Dad is a drug dealer. Rudy junior often gets in trouble as a JD. Surprise! No one answers the door.

It's on to the stairwell to check out the next floor. From the landing comes the black cop's voice.

"We found his clothes." he shouts.

I return to may apartment to put away the heavy robe he was first wearing. I pick it up off the floor. Under it are a pair of shit-stained underpants, Frenchie's.

Holding them as gingerly as possible, I walk to the staircase where the cops are. "Look what I found." I say.

Frenchie crouches in a corner, trying to figure out how to put his pants on. The big black cop looks up at me.

"Er... that's ok." He says, "you can throw them out. You didn't find a wallet did you?"

"Nope," I say, the tightie whities still hanging from my fingertips, "if I do, I'll tell you."

"Here," says the woman cop. She hands me the yukatta I gave the guy.

Yukatta in one hand, shitty undies in the other, I leave the stairwell and go back into the hall. A punk rocker is entering the next apartment (on the OTHER side from Yuko's). He glances at the brown stained cloth in my hand.

I smile, nod, pass him and go into my apartment. There I wrap the disgustowear in plastic and throw it in the trash.

So, we've got nice cops, who help instead of arrest. There's a nice me who wouldn't press charges. There's a nice world out there, if we'd let it be.

That brings us to the first of our continuing set of evils. Those things that make the world such a nasty place to live, even with nice cops and meek neighbors. Next on that list is:

THE TRIUMPH OF MEANNESS: Despite the ubiquity of MEAN PEOPLE SUCK stickers, being mean is the order of the day. Here in New York, people have a tradition of rudeness. McDonalds' cashiers are the only sources of "have a nice day."

Despite the rudeness, until recently, we weren't mean. We'd say "fuck you," to a guy who bumps into us entering the subway. But the next time we saw that guy run down the stairs, we'd hold the door for him.

That's changing. Every day the train conductor announces, "Don't hold the doors open. It delays the train." As if the schedule were more important than the riders.

Tap, tap, tap. A blind man, short, slightly stooped, dark glasses, struggles toward the end of the platform. The train pulls up.

"Excuse me, could you help me?" he asks turning to the right then the left, his face pointed slightly upwards.

Who's got time to help? New rules say the doors stay open forty five seconds. I've got to get in myself. As the train pulls away, there's the man, still on the platform, rocking from one foot to the other. I wonder if he'll get on the NEXT train.

In spite of a long-standing tradition, we're told "Don't leave your newspapers on the seat. Take them with you when you leave." Sure, why should you share? You paid fifty cents for that paper, damned if the next guy should get a free ride.

"Don't give money to bums." There's even a law that arrests people for begging too close to cash machines! And what's the penalty for these poor folks? A fine!! Which they've got to beg money to pay for.

What about "our" side. The "good guys." Yeah right.

Take gun control nuts, please!

In a Baltimore suburb, little Jennifer Randolf has just got the hang of walking. She toddles one step at a time. Her brown curls jiggle as she weaves like a drunk in her first strides.

Edgar Randolf, her father, is cleaning his gun in the livingroom. He keeps an eye on his daughter, making sure she doesn't smash into anything.

Then it hits: an explosion in his bowels. Must've been something he ate. Edgar grabs his stomach in pain. Bent in half, he crawls toward the bathroom, just making it. His guts let loose their liquid spray.

While he's on the john, Jenny explores on her own. What's this on the table? Little Jenny toddles over for a closer look. It's shiny, like a toy.

Jenny stretches out her tiny hands. She touches the object. BLAM! The bullet enters Jenny's face just below the nose. It exits through the back of her tiny head, scattering babybrain and skullshell throughout the livingroom.

Bounding from the bathroom, pants still around his ankles, comes dad. His mind is dead. All he can see are the colors. The pink of Jenny's dress, the glistening silver of the gun, now on the floor, the red everywhere.

Dad picks up the body, cradling it to his chest. The shattered head hangs limply, while blood flows down dad's chest onto his naked legs. He slumps to his knees, the lifeless form still in his arms.

Without thought, he looks heavenward. Tears pour from his eyes. He screams. Grief, pain, helplessness, all roll together in one, "AAAAAAAAAAAAAAAAAAAAAAHHHHHHHHHHHHHHHHHHH."

If his arms weren't filled with his daughter's remains, he'd pick up the gun and put it in his own mouth. It's a thought he has every day for the rest of his life.

What do the (anti-) gun nuts want? They want even more blood! They want him punished for leaving the gun around. As if the death of his daughter were not punishment enough, these liberal snakes want to send him to jail. Who could be so heartless? How can people be that mean?

Yes, conservatives are mean. They want cripples to run their own race. The poor to pay taxes on their poverty. The homeless to pay rent. But it is not only the conservatives.

In Connecticut, Johnny Barchleff is, a healthy six year old boy. Mommy and Daddy, hippies-come-latelies, have told him all about peace and love. Johnny things love is a nice thing.

"I love you." he tells Heather, a six year old girl. Then he kisses her.

"What did you do?" shouts his teacher. "You should be ashamed."

Before long, Johnny is suspended. Reprimanded. Attacked by the feminist hordes for "harassment." Jezus fucking christ!

Ten years ago, a Canadian went berserk and shot up a bunch of college women he called "feminists." What's that six year old gonna be doing in ten years?

That brings me to the next in the list of evils. FEMINISM? No, that's just one wart on an entire frog of eviltude. That frog is IDENTITY.

There's nothing wrong with cultural identification. America is the greatest country on earth because of its multitude of cultures. Italians bring the world's best food. Chinese bring martial arts. Japanese bring a sense of beauty in minimalism. Africans bring rhythm to music. Germans and French bring philosophy. Greeks bring homosexuality. Jews bring brains. All together, jumbled up, next to, influencing each others.

These cultures are historical, national, authentic. They're defined by a shared history, geography or language. Except for Jews, "oppression" is incidental to their self-view.

When they become too nationalistic, "us vs them," or turf oriented, they turn evil. This rarely happens.

There are other, more modern. identities. Non-historical, egocentric, and artificial, they're hot air blown into a balloon of oppression.

Wimmin (as if Margaret Thatcher were oppressed in the same way as an Indian burnt wife), queers (as if RuPaul were oppressed in the same way as Roy Cohn), African Americans (as if Chuck Berry were oppressed in the same way as Colin Powell).

Instead of viewing themselves as humans, each little identity group sees itself as separate from the others. Each wants a piece of the pie presently taken by THEM! Each sees other groups as part of THEM. Squabble squabble squabble.

Worse, the groups aren't interested in avoiding the horrible structure and life around them. Oh no, they want to be right in the thick of it. The military is one of world's most oppressive forces, and homos and women want to be a part of it.

Marriage, as we talked about last month, is state approved enslavement. It is a state permit to fuck, have kids, and even care for someone else. It says two and only two people have the right to family benefits because they're registered with the government. It denies rights to singles, triplets and non-monogamists. It's nasty, mean and intrusive. It's also a number one priority for homos and women.

Like piercing, identity is a fashion in idiocy. Everyone scrambles to find a group they can identify with.

Step one: make a new identity group.

Step two: tell the rest of the world they've been using the wrong language. Give 'em a new word.

Girls are wimmin. Homos are queer. Negroes are African Americans. Orientals are Asians. Eskimos are Inuits.

Step three: Splinter into ever smaller groups.

Gays become Lesbians and Gays. Then add Bisexuals, Transgenders.

Cripples aka "Differently Abled," become Mobility Impaired, Visually Impaired, Perceived Disabled. (People who LOOK disabled, but are not. For example, those with heavy facial scarring, or excessive fat.)

Step four: for each new little group, go back to step one and start again.

Each group struggles for its piece of that mythological pie. Instead, they should be throwing it in the face of the cook.

Why do they want a piece of such an awful pie? Are people just dumb?

That's a big part of it. But if your information is constantly adulterated, if you're constantly bombarded with lies with pretty pictures, what else can you think?

That's the next of the world's great evils:

ADVERTISING:

While not the worst of the world's problems, it sure makes the top ten. Advertisers say they only tell you a product exists. That's a lie.

The REAL function of advertising is:

(1) to create a need where none existed before or

(2) to find an extraneous need and convince you that their product will fulfill that need.

Cars and beer get you laid. Softer toilet paper makes your kids love you. JC Penny jeans lets you express your individuality.

Advertising is so ingrained in our lives, that we BECOME advertisements. T-shirts advertise sneakers, bands, and even themselves. If I see one more walking advertisement for Jansport day packs, I'll throw up in it. It's incredible that people PAY to advertise a product. If those animal-rights folks spent as much time slicing up Calvin Klein as they do slicing up fur, they'd be a hell of lot more useful.

Advertising controls the media. Our news, TV programs, major magazines exist to sell advertising. They tailor their content to please the people who buy.

Another, more important, evil of advertising is its place in the produce/consume cycle. To buy things, you need money. To have money, you need a job. To provide jobs, companies have to produce things (or services). Once, produced, they need to sell those things. To sell them, you have to create a need. Ah, advertising!

Yes, more sales, more jobs, more goods. This brings me to the next evil—the greatest of all.

THE WORK/BE PRODUCTIVE ETHIC

Socialists, Capitalists, Christians,

Communists, Liberals, Conservatives, all agree. Work is good. It's better to have a job than not. It's better to do "something productive" than laze around "doing nothing." That's wrong.

Work is the single most destructive force on earth. It is destroying the planet, and has already destroyed the lives of most of its population.

Except for the Japanese, Americans work more hours than any people on earth. Look what this means:

A week has 168 hours. Of those you sleep around 56. That leaves 112. Most folks work at least forty of those hours. So we now have 72. It's the rare bird who lives less than half an hour away from her job. Average is around an hour. For some it's more. Besides, we have to buy train tickets and wait for busses trains or traffic. Adding all these we'll deduct another ten hours a week. That leaves 62.

Now, we've all got to eat. A few lucky people get paid for their lunch hours. Most of us don't. Breakfast is rarely more than coffee. Maybe there'll be an egg on Sunday. Dinner? Even microwaved meatloaf takes half an hour to cook AND eat.

So, in a week, we spend at least two hours a day eating. Lets add another half hour a day for other bodily functions, shitting pissing, jerking off. That's thirty-five hours, leaving us with twenty-seven hours.

Now, how many of those twenty-seven hours are work related: shaving, dressing, preparing for work, unwinding after work, dealing with work related problems, or making sure we don't have any? It's probably an hour a day or more. Let's say it's only forty minutes— and only on workdays. Bullshit, actually. There's never a day when you don't spend time at least thinking about, probably hating, work. That's three hours a week. What's left for us— our own time? Twenty-four hours— one day of the seven.

What kind of life is that? Sleeping, eating, shitting, and working— with only one day a week for ourselves. What does it get us? Pet Rocks, Nikes, McDonalds, Pepsi... Is it worth it?

Well, it gets us more: Air and water pollution, deforestation, ulcers, environmental cancer, general stupidity, the unwind (aka "entertainment") industry. Is it worth it?

That leaves us one more evil. Though work is the most pervasive of them, CHRISTIANITY is the most dangerous. But I've written on that too recently. Next month, I'll have a bigger lamb to stew.

ENDNOTES

—>Mondo movie lovers: If you like SHOCKING ASIA, MONDO MAGIC, and FACES OF DEATH (and who doesn't?), you need to be on the lookout. There's a video called "Shocking Africa." It's only shocking in it's scumbagginess. Taken from a bunch of other vids (Africa Blood & Guts, African Slave Trade, and some stuff I don't know), there's nothing to it! It's the worst of everything!

You get pictures of starving kids. (Now THAT'S hard to find in Africa.) Then there are some Arab "slave traders." Some too-clothed girls barely hide a giggle as they pose for the camera. They're supposed to be the slaves.

If there is any slave trading, it was the actors in this loser. I guess I'm the ultimate loser, though. I paid $4.00 for the video.

—> *Just finished jerking off dept:* A better video alternative is Joseph Gervasi Jr. (142 Frankford Ave, Blackwood NJ 08012-3723). He sent me a copy of pornstar Jamie Gillis's private, excretory, tape collection. Even counting feminists, I never knew girls could be so full of shit! Amazing! If you want a catalog, send him $1 or three IRCs. You'll get callouses!

—>*Another one! dept:* Awhile ago Chris Nieratko send me a book called *Choir Freak.* A nice story that has a common horror plot, but somehow seems real. It's a good read and I'd like to thank the guy— but guess what? NO ADDRESS! Not one in the whole book. When're you guys gonna learn?

->*How Much Punk Rock Do You Hear In Russia* Dept: John Heisel (Chaykovsky Ave. 44/3-41, Tver, Russia 17002) wants to spread the word. Bands should contact him if they want to play Russia. You can also publicize yourself. He'll distribute (giving away, NOT selling!) records, tapes, zines, whatever you don't need. You can also email him at neko@tversu.ac.ru.

—> *Your Government at Work* dept: Sony & Phillips Electronics sell a $300 thingamajig that hooks onto your TV and lets you websurf. BUT, those thingamajigs contain encryption devices. The US government classifies them as WEAPONS! You can't export them or sell them overseas. That's TREASON! Terrorists might get 'em and use 'em to send email messages. Oy vey! Well, I didn't vote for him.

—>*How to Avoid Sony dept:* The guys at K-records (PO Box 7154, Olympia WA 98507) have found a way to avoid the Sony problem in Japan. I don't know if it'll work for other folks, but give it a try and report back.

The K-folks have their records pressed and distributed by the REBEL BEAT FACTORY label (3-32-2 Kitazawa, #202 Maison Nemoto, Setagaya-ku, Tokyo 155, Japan).

For labels not big enough to cut that deal, you might try exporting through Tiger Hole (2-10-10 Kitazawa, 3F, Setagaya-ku, Tokyo 155, Japan). They're a store that imports directly.

Question: Will my plug of K records get me a promo of the latest KICKING GIANT album? We'll see.

—> *Bad Company dept:* I just took the "Meyers-Briggs Personality Test" (http://sunsite.unc.edu/jembin/mb.pl). It uses Jungian psychology to analyze your personality type. I come out an ENTJ (Extraverted iNtuitive Thinking Judging) type.

I won't go into the details of what that means, but I'll list a few of the famous folks of the same type: Jay Leno AND David Letterman, Richard Nixon, General Norman Schwarzkopf, Al Gore, and Margaret Thatcher. Double oy vey!

—> *Better late than... dept:* I'm still digging out after my year in Outer Mongolia. Among the things I found, is a tiny zine with a picture of a naked woperson fondling her breasts.

The zine, called BEAT OFF, is done by an 18 year old virgin (Michael Schaffer, 6 Oak Court, Poughkeepsie NY 12603). It's got a Fat Mike interview on the title subject. It's also got some... er... first hand reporting, and reviews of sex dolls and jack off machines!!

If Schaffer bought all those jerk off aids, what did he do after he reviewed them? Is there some kind of second-hand dildo shop I don't know about? Would you use a second-hand dildo?

—> Loompanics, the Best Book Catalog in the World, (their subtitle, but I agree, PO Box 1197, Port Townsend WA 98368), reports the following:

Fellow publisher Paladin is in legal trouble. A Maryland family's relatives were murdered by James Perry. Perry is on death row. The family sued Paladin for publishing the book *Hit Man: A Technical Manual for Independent Contractors.*

Perry was accused of using some of the information in the book for his crimes. Preliminary court rulings, amazingly enough, were in the publisher's favor, but the family's attorney wants to take it further.

"We'll go beyond the Supreme Court, if that's what it takes." he said.

The goal, like that in many suits, is to financially break the publisher even without a guilt finding. If you wanna help 'em in their quest for survival, send your spare change to: **The Paladin Legal Defense Fund,** c/o Osgood, Simpson & Harris, LLC, 2336 Canyon Blvd. (200), Boulder CO 80302.

In the Loompanics 1996 SUMMER SUPPLEMENT, there's a reprint of an Adam Parfrey article on the Oklahoma City bombings and militia groups. If you think you know about this stuff. You're wrong.

—>*Letter of the month dept:* This one comes from Rick via email. (**My** email address is: mykelB@ix.netcom.com.)

Rick told me about his problems with his life. He's a punk rocker, he's gay,

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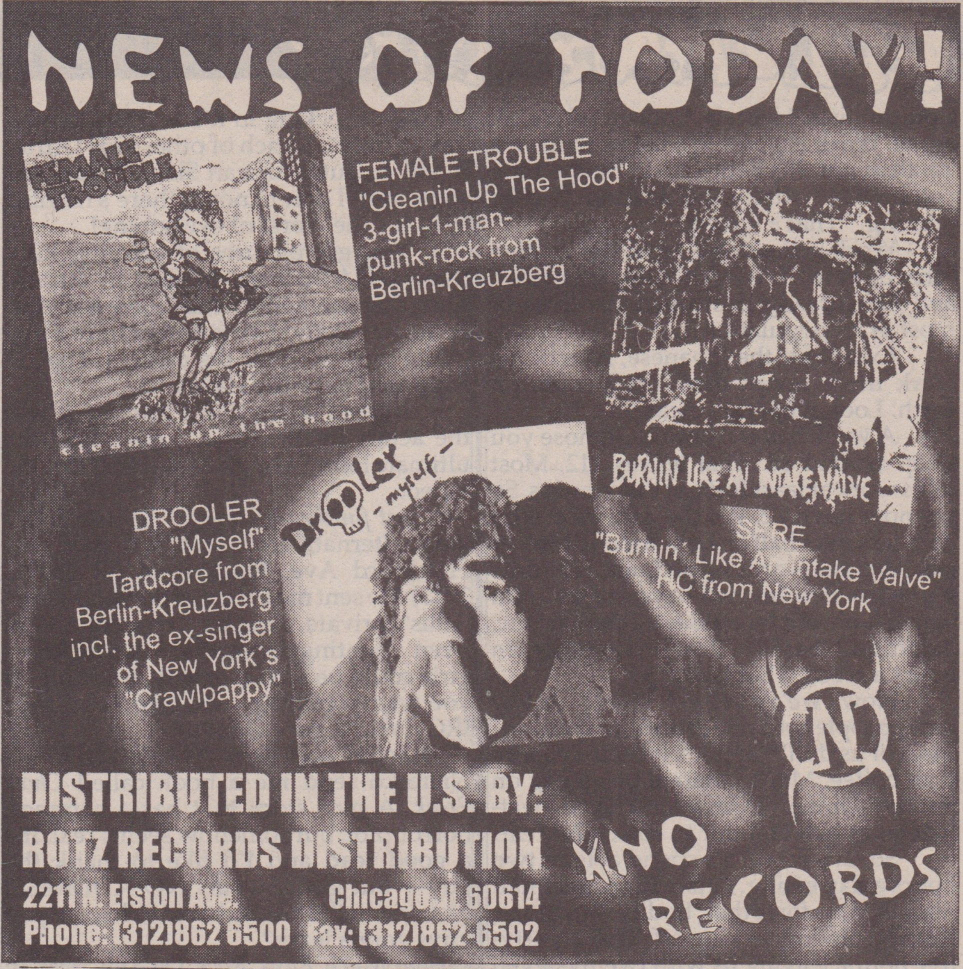

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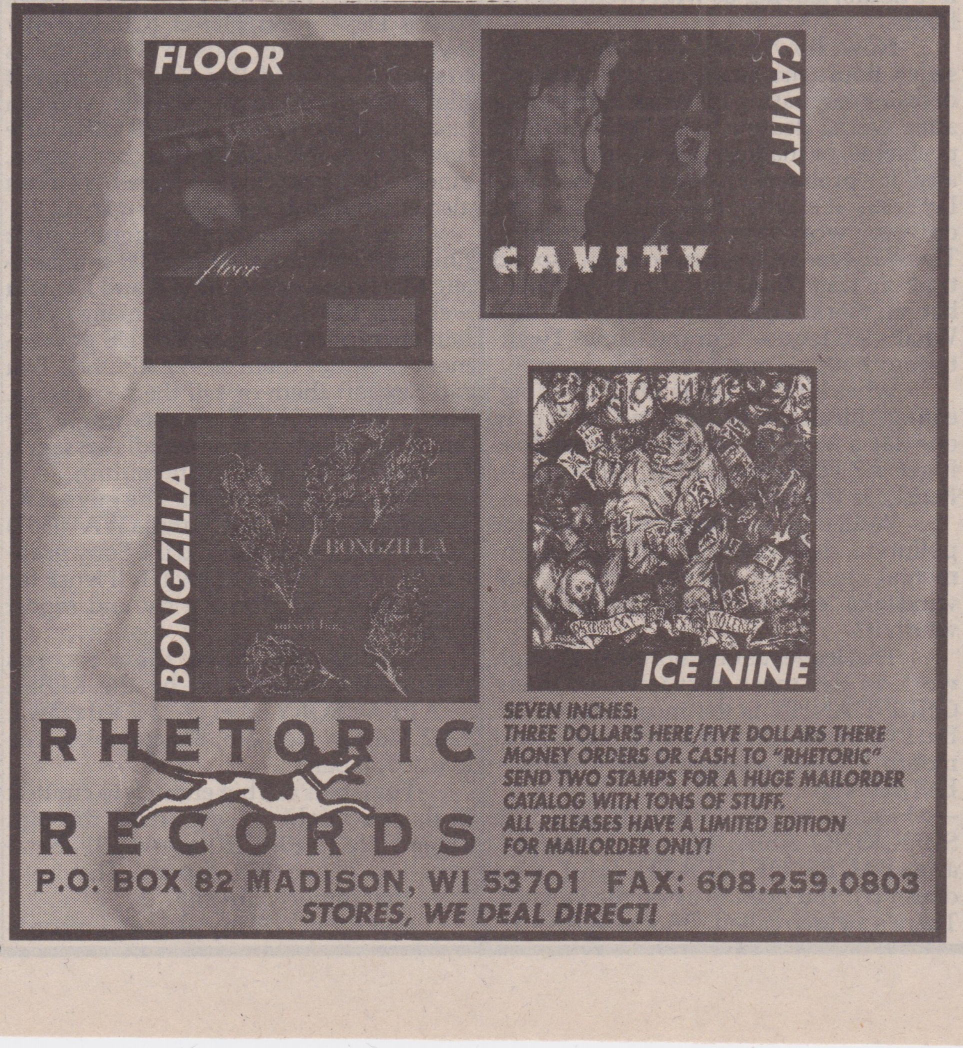
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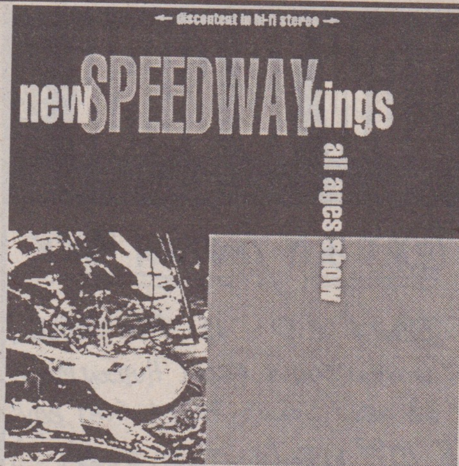

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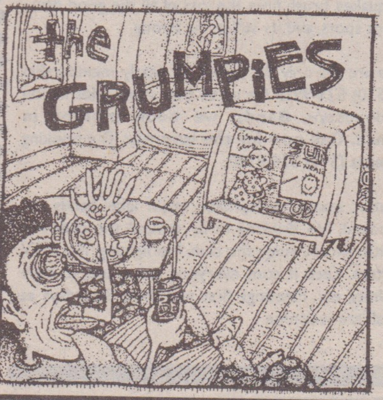

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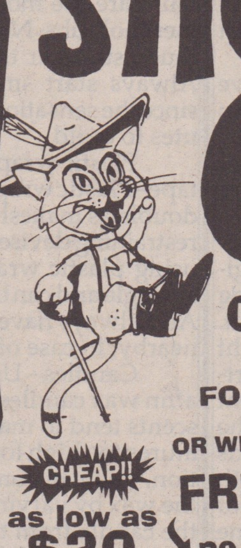

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and his career choice? Police work!

Talk about making it hard on yourself!

Other police might accept a homo-cop. There's a gay police officers' organization here in New York. But a punk rocker? Sounds like a NO FX song, "Punk Rock Homo Cop."

—> *Good news comes in weird places dept:* There's so little of it these days, you have to take it where you find it. I found it in *Good News* newspaper, a Salvation Army publication. The November '96 issue quotes from the National Association of Evangelicals:

An estimated 71 percent of Americans are unaffiliated or Christian in name only. Forty-four percent are solidly unchurched... North America is the only continent in the world where Christianity is not growing!

Areas in the Northeast and Northwest US are less churched by percentage of population than other areas.

There's also a quote from Billy Graham: *How can we be complacent with over two-thirds of the world's population not Christian, even in the nominal sense?*

So, buckaroos, it's good news so far—but we've still got a third of the world to go!

Count Your Lashes Out Loud

Queenie

Dear, dear Queenie,

First off, thank you for your column! My boy toy and I race to the store and read it together (oh, how romantic, yuk). I won't even get into what we do afterwards.

But, as you know, things set into a pattern quickly. What kind of gift ideas do you have in mind that a good ol' girl like me, could give to that bad ol' man of mine? Be it materialistic or other! It's just so hard to shop for a man!

Kiss, XO, Amy

I had just decided to write a column about toys when I opened this letter. And just in time for Valentine's Day... Now, I have had many wonderful scenes that required just my imagination, but I love any opportunity to share my toys. And while I love getting tied down to a bed with rope or bandannas or whatever is available, I know I'm in for a wild ride if my play partner pulls out a set of heavy black leather cuffs. Toys add variety and intensity to all types of sensation play, they help set the mood for role playing scenes and they're fun to collect. Start with the basics and then add to your collection as you play and learn more about your own personal tastes. Use your imagination and be creative but exercise special care to always choose toys that are made out of high quality material and appropriate to your playing style and level of experience. Less expensive alternatives for many of the items following can be created from everyday household supplies and/or found at your local thrift shop or hardware store.

Collar - Collars are an inexpensive but powerful way to signify ownership and servitude. You can make a simple one out of chain or pick up a nice dog collar from any pet store. But stay away from the ones with flea powder.

Rope - Choose one that is soft, flexible and washable, such as cotton magician's rope, clothesline or backpacking rope. Start with 100 feet for your basic kit. Cut this into four 12 foot lengths and eight 6 foot lengths. You can add a couple shorter or longer lengths as you experiment and learn what is most useful. Mark the midpoint of each piece and finish the ends with a piece of tape or stitch them with thread so they won't fray. Most types of rope can be washed in a washing machine if you throw it in a garment bag first. I recommend using fabric softener the first couple of cycles until the rope reaches your desired level of softness.

Restraints - When thinking of ways to restrain a play partner, most people tend to think of handcuffs first. Must have been all those cops-and-robber games we played as children. But I guarantee that once you feel the way they dig into your wrists, you will agree that a set of bondage cuffs (even a second set for the ankles) is a wise and humane investment. I experimented with all sorts of restraints and after spending several hours in tight bondage, I highly recommend "Jane's Bonds." These colorful but extremely durable bracelets are inexpensive, easy to use and non leather (made out of 100% nylon) for all the vegan perverts out there.

Blindfold - Almost anything will do: a scarf, a cloth bandage, pantyhose... Although it seems simple, blindfolding is one of the most frightening acts for most bottoms because it renders them virtually helpless. A good top maintains good physical contact with a blindfolded bottom and never forgets that they are completely dependent on them. Blindfolds also help focus the bottom and heighten the intensity of all their other senses.

Clamps - Wooden clothespins and plastic alligator clips are the cheapest and most versatile toys available. It only takes about a dozen of these, clamped to just about anywhere you can pinch a fold of skin (breasts, chests, arms, legs, genitals, backs, thighs, etc.) to bring on a healthy flood of endorphins. Remember that clamps hurt significantly more coming off than going on, especially since compressed tissue can becomes numb after a certain amount of time. Vary the intensity by adding weights to the clamps or purchasing ones that have small teeth-like ridges.

Menthol rubs - Ben Gay and Tiger Balm are the most widely used forms of menthol rubs. Note that some gels can be much stronger than the cream versions. Always start small and add gradually since the sensations may take several minutes to build.

Plastic wrap, adhesive and/or duct tape - Plastic wrap and adhesive tape both double as makeshift blindfolds, gags and restraining devises. Exercise caution when using plastic wrap as it tightens during struggle and can be impossible to remove. And always have a sharp pair of scissors nearby, in case of emergencies.

Candles - Use only plain white paraffin wax candles for wax play. Dyes and scents tend to make wax burn at temperatures too high for most bottoms. In addition, you can control the temperature of the wax by varying the distance you hold the candle from the body. For an intense sensation mind-fuck, combine using ice cubes with wax play.

Toys for striking - Household items that work well for this purpose are pillowcases, paddle hairbrushes, and worn leather belts. Or you can purchase a high quality soft flogger. Look for ones that give a deep "thudy" sensation and not too much sting. For more advanced players, the selection of whips, lashes, canes and cat-o-nine tails (multi-tailed toys) is endless. Shop around and test drive any toy before actually buying it. And please be sure to practice on inanimate objects prior to introducing them into play.

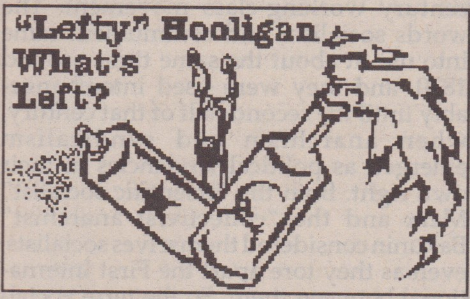
Sex toys - Vibrators, butt-plugs, dildos... Items for getting you and/or your partner off.

Safer sex supplies - Condoms and other latex barriers that protect anything that may come into contact with blood, semen, vaginal fluid, and any other body fluid. Latex gloves, dental dams, and plastic wrap are readily available and pretty inexpensive. And don't forget the lube. You can never have too much lube.

Emergency supplies & a basic first aid kit - This should contain a pair of heavy duty shears for cutting away rope and/or other restraining devices; a flashlight with fresh batteries; Band-Aids and various disinfectants; aspirin; medical tape/gauze; emergency phone numbers, etc.

Some supplementary items for your collection may include incense; music; head and mouth gags; TENS (transcutaneous electrical nerve stimulation) devices that deliver electrical impulses, ranging from extremely mild to moderately painful; and assorted costumes and props for those into role playing.

Remember, it's not the size of your toy bag, but how well you wield your weapon. So, don't be a size queen. And don't ever do unto someone else what you have not first experienced yourself. If you are still looking for some non-materialistic gifts, just play out your kinkiest fantasy, or wait and I'll come up with some that we can all share. Til then, turn a heart shaped ass you love a deep Valentine red and don't forget to practice before you play hard.



The sun warms my back as I sit on the rocky ledge high above old Highway 80, in what's still called Donner Pass. I've got a scoped M21 chambered in 7.62mm and a Beretta 92F chambered in 9mm. I have plenty of ammunition, as well as more than enough food, water, blankets and clothes. My Arctic sleeping bag, gas powered stove and battery powered radio are tucked in the deep stony niche under the cliff with my other supplies, safe from rain and snow. I've tied together a number of branches into a loose wooden wall to cover the entrance of my alcove and afford it more protection from the elements. My solar powered lanterns are recharging behind me. My backpack, crammed with books and writing supplies, rests next to me on the edge of this precarious mountain shelf. I use the Swaravski binoculars without their infrared option to scan the decaying asphalt strip far, far below.

I'm one of a dozen sentries in the pass, and I spend ten hours every day standing guard. The sentries keep to a schedule, so that each of us has our own time as well. The ledge is both long and wide enough for me to exercise or pace, and when I really get stir crazy I can climb the rope ladder and walk back to the Boreal Ridge base camp for some human company. But mostly I read and write, or listen to the shortwave.

I'm watching for whoever wins the civil war to try marching into California.

The Holy Roller struck at 4:22 AM on December 18, 2000 with a 12.4 centered just west of Palo Alto; followed by a 3.8 under Coalinga at 10:18 AM, a 5.0 near Bakersfield at 1:35 PM, and a 13.2 epicentered in the San Fernando valley at 8:31 PM. Seismologists considered this to be the first recorded instance of a serial earthquake. It wiped away the State of California, at the same time it erased the city of Los Angeles.

The Holy Roller slammed the San Francisco Bay Area in the middle of a drenching early winter storm out of Alaska. Many thousands died in the quake's destruction, and many thousands more were killed in the chaos that followed as panicked hordes fled the devastated cities for the countryside, looting and pillaging as they went. The Holy Roller pounded LA at the end of a freak Santa Anna, SoCal dry as a bone. Countless broken gas pipes fed a growing fire, until thirty hours after the quake the entire LA basin wreathed in one colossal firestorm. The immense pillar of flame punched into the stratosphere, pulling winds several times hurricane force off of the surrounding land and sea, turning night into hellish day and day into funeral night. The pyre immolated some eight million people before it burned itself out three days later.

Fundamentalist and Identity Christians proclaimed LA's spectacular destruction to be an act of God; a modern-day judgment *a la* Sodom and Gomorrah. The violent, disruptive mass emigrations out of California provided the spark. Aryan nationalists, white separatists and rabid survivalists declared their independence as Asgard in the Pacific northwest with the Bifrost Diktat. Insurrectionist native, Chicano and black nationalists then staged multiple revolts throughout the southwest which, in alliance with Mexico's northern states in secession since 1998, established the People's Republic of Aztlan by spring of 2001. Far more violent and disruptive mass "population exchanges" paralyzed the country for over another year. America's second civil war has kept the US military occupied ever since, in turn leaving our developing anarchy among the ruins of territorial California in a state of "benign neglect."

I glance at my watch. Time for my hour-long afternoon break. I pull out a notebook, extract a pen and continue with my current novel. When it's finished, I'll publish it myself and distribute it free to anyone in California who wants a copy. The summer sun settles upon the hazy Sierra Nevadas. I think back to when I wrote that column for *Maximum Rocknroll* under one of my myriad pseudonyms. What was it again?

"Lefty" Hooligan, that was it.

I remember how I used to think that the working class needed to rise up in a social revolution that overthrows capitalism and establishes communism worldwide. Never in my wildest dreams did I think that a viable, post-capitalist society might emerge out of a cataclysmic natural disaster. I remember I did consider myself a political pluralist when I compared myself to my more hardlined comrades, open to thinking that a real revolution would be much more diverse than any theory would allow. I never imagined how varied a real liberated society would turn out.

You see, it took a long time after the Holy Roller for the folks left in California to come out into the open again. Once we did, there was tons of stuff just lying around for the taking. This seemingly endless amount of salvage allowed for a new social order to quickly emerge throughout California. It was based on using this great but still, in the long run, limited abundance to permanently minimize the amount of work people needed to do in order to survive. This common feature aside, there were very distinct ways that different groups responded to this potential. Each applied the available decentralized, appropriate, computerized, and automated technologies in novel social arrangements and even sometimes consciously rejected technology altogether.

I was an ardent collectivist in the fever of this new world and at first I lived in the mostly communalist or syndicalist sampan cities in South Bay. That lasted for about three years before I migrated north. I rebuilt a houseboat out of some salvage and joined the San Pablo Bay Association. The Association is nominally mutualist. We have meetings, and there's some exchange of goods and services. But otherwise we keep pretty much to ourselves. We're a collection of loners and hermits. We watch each other's backs and respect each other's solitude. I'm mostly autarchic on my houseboat. I use two pontoon platforms to float several beds of herbs, vegetables and grains, raising the food I don't catch directly from the bay. The older I get, the more eccentric I become. I don't think I could live in any more collective a situation.

But that's only my story. East Bay's run by what the Motherfuckers used to call "street gangs with analysis." The City's gone Thélèmean monastic. They got a cooperative setup along the Sacramento River system. They're neo-primitive up past Marin. It's different everywhere you go. However folks live, they have everything they need to do what they want, and more than enough time in which to enjoy themselves.

Exchange hasn't entirely disappeared though.

First, there's the pylons. They're what's left of the old Bay Bridge. Most of the towers are still standing, and so are the islands. They're what replaced the cities. Actually, the pylons replaced the city centers. Most of the surrounding communities have labor exchange arrangements with and through the pylons. There's shops and coops and open air markets, nightclubs and bars and free gang restaurants, movies and theaters and gallery arcades, all that stuff. The pylons are nothing if not festive. Multi-colored flags, banners, streamers and balloons decorate the various overgrown towers and the islands in between. Sun shreds across the frantic length, from a distance giving the whole the effect of a wildflower meadow gone berserk. The night life can be real fun.

Then, there's the Golden Gate.

The two rusting towers remain standing, but they are completely encrusted with strange additional architecture. The old road spans from Marin to the nearest tower, but no further. One frayed suspension cable swings between the two towers. The north tower's a casino now. The southern one's what you call a "pleasure palace." You'd be surprised how many foreign currencies are accepted on the Golden Gate, and how many foreigners visit it every day. They're even seeing Asgardmarks and Aztlanese pesos circulating. The Golden Gate is administered by the Califas Council, and anybody anywhere in California who so desires is represented on the Council. The moneys collected through the Golden Gate in turn are used by Califas to purchase the very few things we need from the rest of the world.

I addressed the Califas Council, along with several like-minded comrades, four years ago with an argument that remains cogent to this day.

The civil war can't last forever. If the US wins, the Feds'll be back in California with a vengeance. If the secessionists get their way, we'll have two hungry nations on our borders ready to carve us up between them. We have to put down something solid by the time the civil war is settled. Something strong enough to dissuade the Aryans and Aztlanistas from encroaching. Something healthy enough to discourage the US from interfering with us for fear of starting a third civil war. As a liberated society, California is not only healthy, it's positively robust. What has been neglected is the defense of this thriving new social order. It's harder to crush a thousand villages each determined to fight than it is to defeat one big nation uncertain about going to war, so our strategy should be to arm and organize the entire population of California.

The Council took the argument to heart. I'm now part of the armed people as a sentry on this pass, a volunteer with three months left on my year's militia service. And that's all I'll reveal about the actual organization and disposition of California's popular armed forces. As the Black Panthers used to say; those who say don't know, and those who know don't say. I will mention that numerous deserters, not only from the US military, but from Aryan Asgardist and Aztlan Republican forces have supplied us with crucial, intimate knowledge of our enemies' capabilities. Many have even settled in California and currently contribute their experience and expertise to our defense. Finally, we've got a few nukes. During the early months of the Aztlaneze and Aryan insurrections, the US military in those territories by and large remained intact and loyal. Rank-and-file AWOLs were high, but the officer corps kept its command of a patriotic, allegiant core. These forces retreated systematically, and so nuclear weapons never fell into the hands of the secessionists. In contrast, California was devastated by earthquake and firestorm. Many military installations were destroyed and many more collapsed or were overrun. The nukes too were just lying around for the taking.

Shades of *Ecotopia*.

I glance at my watch again. Almost time to go back on duty. I'm looking forward to getting back home, to my houseboat on the bay. I want to wake up in the morning and experience all of its sensations. The taste of the food I've grown as I slowly eat my breakfast. The salty smell of the bay not yet stirred by wind. Squealing gulls above the chuck of water against the houseboat's pontoons. Hot sunlight on my back and the back of my arms. Layer upon layer of sharply colored, fantastically designed ceremonial kites floating above the San Francisco peninsula's somber ruins.

I appreciate the world of the bay and its reduction of things to a single, simple level. Sea level. A deceptive standard, given wave and tide. But a compelling base line nevertheless. One that covers three quarters of the planet.

For now though, I'm watching for whoever wins the civil war to try marching into California...

...Huh...wha...

...Oh, sorry, I must have dozed off. I had this really crazy dream. Something about a huge earthquake. Can't remember much of it now. Guess I should answer some of my mail.

Brian Tasto of New Orleans and Jess from Denver both wrote about my use of the word communism; why I call myself a communist, why I use the term interchangeably with socialism, and what relationship any of this has to what's called libertarian socialism.

As I've previously mentioned, Marx made the distinction between lower and higher stages of communism in his *Critique of the Gotha Program;* the lower possessing remnant states features and an economy where workers are paid full value for their labor in labor-hours, and the higher where the state has entirely withered away and "from each according to ability, to each according to need" prevails. Lenin turned this distinction into one between socialism, which he described as a transitional stage during which state power needed to intensify, and communism proper. I've already expressed my distrust for the concept of "transitional stages," and thus I don't accept Lenin's dubious formulation.

Instead, let's go back to the 19th century working-class movement. The words socialism and communism came into use at about the same time, around 1830, and they were used interchangeably until the second half of that century, when anarchism and syndicalism emerged as political tendencies in their own right. Both the "scientific socialist" Marx and the "collectivist anarchist" Bakunin considered themselves socialists, even as they tore apart the First International between them. So the term socialism gradually changed into the general, umbrella label for the proletarian movement's politics, essentially meaning an economic/political system where the means of production and distribution are nationally, socially, collectively or commonly owned. Anarchists, syndicalists and social democrats argued the finer points of socialism until 1917, but besides fighting among themselves, these tendencies also continued to internally differentiate (in the case of social democracy into right and left wings), to evolve entirely new tendencies (as in the rise of Bolshevism), and occasionally to fuse previously separate tendencies (in the case of anarchism into anarcho-communism and anarcho-syndicalism).

The Bolshevik seizure of power in the 1917 Russian Revolution reconfigured socialism, placing Communism alongside social democracy, anarchism and syndicalism. Note the capital "C" in the term Communism, which is also called Marxism-Leninism or just Leninism. The processes of internicine warfare, internal differentiation, evolving new tendencies and fusing separate tendencies continued within socialism. In the early 1920's, left communism split from Bolshevism, and this small "c" communism is also termed council communism. Left communism has developed since then and now includes anti-statist communism. This type of communism champions the creation of a stateless, classless, global human community that has abolished market relations, commodity production and wage labor, all through the self-emancipation of the working class as a class. "Lefty" Hooligan is definitely a left, small "c" communist.

As the person who writes under the pseudonym of "Lefty" Hooligan however, I appreciate not just left commumism, but libertarian socialism, autonomism and class-war anarchism as well. These latter three are more nebulous terms and movements. Libertarian socialism developed primarily in Europe in the 1950's-60's out of orthodox ICC/Bordigist council communism and left Trotskyism. Castoriadis, *Socialisme ou Barbarie* and Situationism illustrate aspects of libertarian socialism. Leninist Communism's turn toward Euro-Communism in the 1970's, particularly in the Spanish, Italian and French CP's, produced a left reaction in autonomous movements of students and young workers not to mention in the writings of Negri and Gorz. And in response to the bankruptcy not just of anarchism, but of the Labor Party and the Leninist Left, Class War kicked some British political ass and inspired imitators elsewhere in the 1980's.

Instead of trying to define each of these tendencies in the brief space I have left, and to give Jess some practical resources in answer to his request, here's a short bibliography to pursue the above topics. **BOOKS:** *The French Left* by Arthur Hirsh (intellectual roots of libertarian socialism w/decent bibliography); *Society of the Spectacle* by Guy Debord (do I really have to explain this one?); *Strategy for Labor, Socialism and Revolution, Ecology as Politics, Farewell to the Working Class* all by Andre Gorz (from neo-marxism to libertarian socialism to autonomism to...); *Italy: Autonomia*/ Semiotext(e) (documents from Italian Autonomy); *Midnight Oil* by the Midnight Notes Collective (more autonomist writings); *Unfinished Business* by the Class War Federation (the basic and still influental document); *Pannekoek and Gorter's Marxism* edited by D.A. Smart (works from the founders of council communism); *Anti-Bolshevik Communism* by Paul Mattick (another councilist classic); *Eclipse and Reemergence of the Communist Movement* by Jean Barrot and Francois Martin (post WW2 councilism). **PERIODICALS:** *Aufheben* (autonomist/ left communist) c/o Unemployed Centre, Prior House, Tilbury Place, Brighton, East Sussex, UK; *Class War* (class-war anarchist) PO Box 467, London E8, UK; *Collective Action Notes* (left communist) PO Box 22962, Baltimore, MD 21203; *Our Generation* (neo-anarchist/ libertarian socialist) 3981 Boulevard St. Laurent, Montreal, H2W 1Y5 Quebec, Canada; *The Poor, The Bad And The Angry* (anti-statist communist, w/resource list) PO Box 3305, Oakland, CA 94609; *Red Planet* (left communist/ revolutionary socialist) PO Box 3684, Oakland, CA 94609-0684). **DISTRIBUTORS:** *AK Press* (primarily anarchist but also carries well known libertarian socialist, left communist, and autonomist titles and magazines) PO Box 40682, San Francisco, CA 94140-0682; *Black Rose Books* (classic & neo-anarchist books w/lots of libertarian socialist titles) 3981 Boulevard St. Laurent, Montreal, H2W 1Y5 Quebec, Canada).

BRUCE
ROARS

The airwaves are dominated by some really good German releases this month.

The PUBLIC TOYS have an energetic new LP simply called "Punk" on Teenage Rebel Records. This has some good street-punk songs with sing-a-long choruses and a few Oi!'s sprinkled through it. Ton o' fun! This might appeal to the OXYMORON fans.

The next German entry is THE POPPERKLOPPER LP. Entitled "Kalashnikov Blues". This LP is fast punk rock with strong vocals, good harmonys and a distinct "street" feel to it. All the songs churn along at a good clip with superior drumming and guitar parts. POPPERKLOPPER also has a split 7" EP available this month with NO VOTNY TV on the flipside. NO VOTNY TV does two fast and raucous punk tunes and then a slower gruff number that escalates into punk mayhem. There are possessed by Satan vocals on this one. THE POPPERKLOPPER side of this EP has a fast n' furious punk ditty "Leben Im Kz" which is on the LP also. All this POPPERKLOPPER madness is brought to you by that veteran German punk label, Nasty Vinyl. You remember Nasty Vinyl! They brought you excellent records by TATTOOED CORPSE, from up Oregon way, as well as neat compilations called "Sounds Of The Street".

The next Nasty Vinyl release we will cover is the SUPERNICHES EP called "The Never Sleeping Scheibe". This is drinking music complete with pub-sounds, such as the clinking of glasses and singing with the lads as an introduction. The songs are guitar oriented with urgent vocals attached. All songs are sung in German.

How 'bout one of America's street-punk/pogo-punk outfits on Nasty Vinyl? You got it! The BLANKS 77 share a split EP with FUCKIN' FACES. As usual the BLANKS scream along at a murderous speed doin' "Police Attack" for ya. Then you get a cover of "London Boy" done in respectable fashion. The FUCKIN' FACES side slows things down with a German anthem "Der Traurige Sieger". No lyrics provided, but a hectic punk groove is achieved.

Also available on Nasty Vinyl is a good punk compilation entitled "Sichir Gibt Es Besser Aber Diese Ist Die Unsere Zeiten 5". This fucker is chock full of good punk bands from all over Germany.

Hey Bootboys! Got some serious Oi comin' at ya! This one's called RESTRISIKO doing "Kneipentag", and it's main themes appear to be drinking and comradery amongst the skin-heads. This strong Oi record is on the Band-Worm label and cultivates the POBEL AND GESOCKS/ Magdeburg, Germany connection.

Yet another German Oi rager that just slams yer skull with that Oi beat you know and love is called KAMPFZONE, "Made in Germany". This also on the illustrious Band-Worm label, and be forewarned, you'll be hooked on Oi if you listen to this quality shit! KAMPFZONE has hammer vocals shouting "On The Street" with the drummer and guitarist dropping bombs all around your sorry ass! " Oi! Aus sachsen anhact!" (Or so KAMPFZONE exclaim.) Flip this rascal over and you get another killer Oi original called "Letzter Aufstand", followed by a 4-SKINS blast from the past. The fuckin' guitar on this monster record is great! One of the best Oi bits this month!

Last but not least from Germany an Oi diamond in the rough: GOYKO SCHMIDT doin' their "Irmstock" EP. Excellent gruff Oi vocals pervade this fine EP, while tasteful guitar playing compliments the precise drumming. This record will awaken a thirst that will take many Doppelspatens to quench. Very good!

Now we'll travel to Sweden to hear GUTTERSNIPE doin' their oi EP "We Are The Army", courtesy of Bronco Bullfrog Records. A good sing-a-long Oi/street-punk song is "Final Fight" and that segues right into "I Hate You".

Move over to Chicago, Illinios and we'll play the new EP by CHAPTER 21. This is slower melodic clockwork Oi with some streetpunk sensibilities and good lyrics in the song "Days Gone By".

Onward to Boston, Mass. for the split EP with the DROPKICK MURPHYS and THE DUCKY BOYS. DROPKICK MURPHYS deliver top-flight streetpunk for the blue collar lads to drink to. DROPKICK MURPHYS go to great lengths to support the local and national streetpunk scene. On the DUCKY BOYS side the streetpunk just boils out onto the tarmac and when the DUCKY BOYS sing "Pride" it kinda makes you wanna stand side-by-side with them in their next brawl.

Look for the upcoming Boston meets S.F. "Streets" compilation with DROPKICK MURPHYS, THE DUCKY BOYS, THE

COLUMNS

WORKIN' STIFFS, THE SWINGIN' UTTERS, THE REDUCERS, and more.

Powering out of London, England ya got THE RESTARTS with an uncontrollable punk rock urge kinda like DISCHARGE meets the STITCHES (California). This fucker is a couple months old already and some of the aging punks at Maximum must have missed the full import of this screamer. Every song fuckin' rocks like crazy! Find this record!

With a stab from the past Dojo has released a Best of BLITZ LP + 45 package. The band hailed from New Mills, outside of Manchester and combined the forces of two skinheads and two punks. They successfully supported the DAMNED and with the "Voice Of A Generation" in 1982, were part of a skinhead/punk crossover that Gary Bushell called Oi! Included on the 45 are demo versions of "Time Bomb" and "4 Q" which were intended to be the second single but were replaced by "Never Surrender" and "Razors In The Night". According to the liner notes, the band was consulted for this "Best Of" compilation and one hopes that some of the profits will go to them.

The kings of wrasslin' punk, ANTISEEN had a great 10" out on Baloney Shrapnel/Tear It Up Records a while back. Now 1+2 Records has culled a couple of the best tunes off that bitch. The two killer tracks are covers of "Thanks A Lot" by ERNEST TUBB and "We Will Not Remember You" by ANTI NOWHERE LEAGUE. When Jeff Clayton growls and Joe Young unleashes that chainsaw guitar you know you've been fucked up North Carolina style. Hail ANTISEEN! Masters of the Confederacy of Scum!

The REGISTRATORS came blastin' into California recently and Hiroshi and the crew demonstrated that they are still in top form. What a show these punkers presented! The crowd waited patiently while the INFECTIONS played a set even weaker than their regular listless routine. Shane and Wesley need to get in a punk-rock band but quick!

One of the last garage punk bands that mattered, the fuckin' esteemed TEENGENERATE has two great records out now. The first, on Wild Wild Records, pays tribute to that amazing band from 1977 in Belgium THE KIDS. Three great Ludo Mariman songs including the classic KIDS tune "This Is Rock N' Roll". Absolutely brilliant! The other posthumous TEENGENERATE release is a remix of their old original "Dressed In Black" from the Crypt Years. Very good! The flip is that dusty ol' nugget "Justine" by Don Harris and Dewey Terry.

Hot damn! The fuckin' HUMPERS come smokin' outta Long Beach with a catchy new single "Mutate With Me". The title track is good but the "B" side is even better! Give a listen to "Dummy Got A Hunch". Hooks galore! Both fine tunes crafted by Daniel Lee.

Those bad humans from Ohio are back in your face! The TKO'S pick up where they left off: fast, snotty STITCHES style 1977 punk. Witness the first track "Anthem". Fuckin' great vocals, just sneering at you. Good harmonies and DOLLS influenced guitar parts. A good record. Their sophmore effort may fall a couple of notches short of the first record, but the TKO'S are one of THE bands to watch.

Embracing the brutal hardcore/punk ethic from the eighties is the veteran punk band from Illinois URBAN DK. With a set of pipes that rival Lee Ving's and a relentless guitar/bass/drum attack these fucks take no prisoners! This EP is entitled "Human Indifference". The lyrics are intelligent, the punk rock ferocious. "Feel The Power Inside You". "Conquer and Divide".

Two gritty punk bands from Oklahoma stir up a punk-rock feeding frenzy in the mosh-pit. Back with a vengence, the legendary N.O.T.A. presents "Punk Torture Night". This shit has knuckles stickin' out all over it. Turn this split EP over and you got fast paced punk rock with BROTHER INFERIOR doin' "Freedoms Sons" and "Who Will Protect Us". Very Good!

Two punk rock delights come your way via Hit Me Records of Oslo, Norway. The always rude and lewd TURBONEGRO come fuckin' and fussin' and supply a rockin' 45 "Prince of the Rodeo/Toodlepip, Fuck". A grand follow-up to their monumental Hit Me single "Erection". You must have both. Also featured this month on Hit Me is a catchy EP by Sterve Baise and his band THE VIKINGS. This record has a terrific ZERO BOYS cover; "High Time". Give this a listen.

Got a line on a good band from San Mateo County, California called VINTAGE 46. This is good punk music with lyrics against the military and dysfunctional families. VINTAGE '46 has been establishing themselves in the Bay Area, opening shows for the likes of the U.S. BOMBS. Keep an eye on these punks!

Until next month.... See ya round.... See ya in Hell.

NO FUTURE
MEL CHEPLOWITZ

HOW I SPENT MY SUMMER VACATION: When I returned to high school one September the English teacher (who spoke English fluently) asked everyone in the class to write a composition on "How I Spent My Summer Vacation". These people have me in their clutches 5 days a week, 10 months a year, and when I finally get away from them for 8 weeks they expect me to spill my guts about what I was doing the whole time I was away. What kind of a police state is this! I think those compositions are the beginning of a government dossier on each and every student. When NAFTA passed congress last year did you notice how many Senators switched their votes in the final 10 days? I'll bet many of those Senators got an FBI visit that went something like; "Senator, the President is very concerned that you haven't gotten on board with the NAFTA treaty, and he asked us to assure you that once you do sign on, that ugly incident you had at summer camp in 1967 will remain our little secret". I had no intention of writing the composition, so I went home and discussed the problem with my dad, who was an attorney. He came up with a brilliant idea, which worked perfect, and I'm going to share with you in case you ever find yourself in the same predicament. I went to school the next day and explained to my teacher that my activities over the summer had become the subject of litigation, and the Judge had issued a gag order in the case! Try it yourself - works every time!

I can tell you about how I spent my summer vacation, because I trust you, but I got back from Las Vegas at the end of September, so I've forgotten some of the details. (I do remember having a great time) Recently, December 7th and 8th, I went to Reno though, so I can tell you about that. I know what you're saying; "This guy went to Reno and Vegas, he must have a gambling problem". You are so wrong! OK, so I've lost some money gambling. Big deal! I had a lot of fun. It was a real bargain. I don't know if you'll understand this, but one of the problems with our society is that we frequently can't tell the difference between a problem and a solution. Think about it.

It's 225 miles to Reno from my home in San Rafael. My buddy Bob (real name Dave) who lives in the East Bay, and is kind of addicted to video poker agrees to go with me and help share the driving. Since Bob lives in Berkeley, he takes Bay Area Rapid Transit to the El Cerrito Del Norte station where I pick him up. I complain about what a rotten transportation system BART is. Mel: "Don't you realize BART is heavily subsidized"? Bob: "What do you mean"? Mel: "Well let's say you go from downtown Oakland to downtown S.F. and back. The fare is around $4, and the distance from Oakland to S.F. is 10 miles. I could just drive and it would be faster and cheaper. When BART opened the voters approved a sales tax increase to subsidize BART, because the system design was so flawed that it was impossible to run it at all on the money they took in on fares. The cost of running that system is over $10 a passenger, but obviously they can't charge that much or almost no one would ever use it, decreasing the operating revenue even further, so all the various levels of government have to kick in tax money to keep it going otherwise they'd have to shut it down and be left with a 3 billion dollar dinosaur from which only General Electric and the other crooks who built it benefited." Bob: "I use BART all the time, I like it." Mel: "Last week they opened a new BART station past Concord. The parking lot holds 2,000 cars. The total cost of the station was $500,000,000, how much does that come out to per commuter"? Bob: "I don't know." Mel: "Well I guess it's impossible to figure it out. That's apparently how they get away with it, nobody knows how to do simple math. Were you absent from school when they taught division, the flu or something? What a sad story having to go through life without being able to divide. You can't even try." Bob: "OK, let's see, it's $25,000 for each parking space right." Mel: "No, it's a quarter of a million dollars for each parking space, but that was a good guess. You were only off by a factor of 10, but anyways the idea I'm trying to explain is that no one calls it welfare when some asshole in the suburbs wants to commute to the city to work and get back to the safe suburbs leaving the inner city derelicts, crime, homelessness, and poverty behind. Then the person goes home and complains about all the poor people on welfare, but no one ever talks about how the government just gifted this guy with a quarter of a million dollar parking space. While they are spending literally billions to expand BART farther from the city, they ran out of money to run the busses in both S.F. and Oakland that help the inner city poor to get to their jobs, if they're lucky enough to even have jobs. A lot of the bus lines in Oakland are only running once an hour, and believe me those are in neighborhoods where you wouldn't want to stand there and wait an hour for a bus, and in S.F. they have eliminated bus schedules all together." Bob: "I don't see why you care. You've got a car." Oh well, I tried.

Next stop Arby's in Sacramento. I'm eagerly anticipating the trip to Arby's, and Bob and I discuss how good Arby's is, and ponder why there aren't more good fast food places. Arby's is great, except for their music system which blasts christian holiday favorites the whole time we're eating. We stop to get gas. Bob: "What kind of mileage does your car get?" Mel: "30 miles per gallon. You know the price of gas is going to go down." Bob: "How come?" Mel: "The U.S. is going to let Iraq sell oil again." Bob: "That'll be good if prices go down, I'll be able to save money when I'm traveling around. I think if I had a choice between buying a car that got 30 MPG or 20 MPG I'd go for 20. I know it's bad for the environment and more expensive, but I like a more powerful car, and besides with gas prices going down it won't be that much extra." Mel: "I have to get my drivers license renewed next week and I'm kind of worried about it." Bob: Why, it's easy to do." Mel: "What if the picture doesn't come out good? For the next 10 years every time I have to show ID I'll look like a goof." Bob: "Well there's nothing you can do." Mel: "Do you think they would let me bring in my own lighting?" Bob: "No, because if they did that for you they would have to do it for everyone." Mel: "Well I could just leave the lights there so that everyone could use them." Bob: "You could ask. Do you have to take the written exam?" Mel: "No, they're waiving the written exam and the eye test for me cause I didn't have any violations since my last renewal." Bob: "They're waiving the eye test?" Mel: "Yeah." Bob: "How's your vision?" Mel: "Real bad." Bob: "You're lucky you don't have to take the test." Mel: "Yeah."

When we get to Reno Bob who knows where the thrift shops are leads us on a whirlwind shopping tour. Bob is worried that they might close before we get there, but I point out that it's not even 4:30 yet. We drive by the first thrift shop and Bob breathes a sigh of relief when the sign in the window says "Open". We park and walk up to the store, but the sign now says "Closed". The manager who's standing by the door tells us that they close early on Saturdays. Not to worry, there's an even better thrift shop a block away. We get there and the place is filled with customers. As we start to look around we hear the announcement, "The store will be closing in 3 minutes. Please bring all purchases to the front counter." We go to the last thrift shop in the neighborhood and have to hurry because they also are closing in a few minutes. We drive to another part of town where there are more thrift shops, the first one of which is just closing as we arrive, and the second of which is closing in 8 minutes. I'm not sure, but I think I'm beginning to sense a pattern. We go through this same routine with a couple more stores, and soon they are all closed. We've spent less than an hour shopping, but Bob has somehow managed to pick up 28 albums he was looking for, and a big Undertones poster. Our next stop is the sports book at the Flamingo Hilton where they are simulcasting a harness race from New Jersey with the great pacing mare She's a Great Lady. She's about to be retired, and tonight she is running against the best male pacers. Bob and I decide not to bet since she is going off the 3-2 favorite, and sit there and watch her blow the field off the track in an easy win.

After all this running around it's time to take a break and pick a good spot for dinner. We look through some free zines and see that the Cal-Neva casino will give out of towners 2 for 1 coupons. Bob says he likes that place. Bob orders deep fried prawns, I go for the prime rib. Dinner for 2 with tax and tip comes to 8 bucks. At Nevada casino restaurants they always have the following sign posted by the cash register: "Due to federal law we are unable to accept gambling tokens as payment for meals". I comment on what a great job congress is doing to ensure that citizens don't waste precious gambling resources on food. Who says this country doesn't have it's priorities straight.

Now it's gambling time. As we leave the restaurant Bob points out a slot machine that he says he's seen people win a lot on. He tries the machine, but gives up after a while. No luck. As he's starting to leave I reach in my pocket to see if I have any coins so I can give it a try. I discover the change I just got when I paid for dinner, and dump it in the machine. I win. Beginners luck. I play again - I win! This is easy. I play again. I win again. This is real easy. A bystander starts giving me advice. "Go for it. You've got to play it all", he says. I ask Bob what he thinks and he says it's up to me. The stranger is imploring me, "Play it all, you've got to play the whole thing if you want to win." I decide to quit, thinking there isn't much you can buy with a roll of nickels except political favors from every Republican in congress. For 20 nickels I could have Newt Gingrich pass a telecommunications bill for me, but I'd have to fake a foreign accent. Bob and I divide up the change for use at video poker later at Silver Legacy casino. Bob tells me how well organized he is, "I've got nickels in my left jacket pocket, quarters in my right jacket pocket, dollar bills in my left pants pocket, and tokens in my right pants pocket." I ask which pocket has the phone number for Gamblers Anonymous. Silver Legacy is nice except for the constant loud background music of christian holiday tunes. It's December 8th, can't they wait till it gets close to the alleged holidate to annoy people with that shit. Video poker turns out to be pretty entertaining. Bob has a pretty good run at it as his fingers speedily operate the machine like a touch typist. Bob claims that putting the coins in the machine is "good exercise". At first I think he's kidding, he isn't. I mention that perhaps Olympic athletes could use video poker as part of their physical conditioning. Bob's coinage begins to dwindle, and finally runs out. Busted. Quitting time? Not quite as I search my pockets to scrape together what we gamblers refer to as "resources". I fill the machine with the few coins I have left, and begin to have the same good luck I did on the slot machine earlier. I get our bankroll up to a healthy sum, and let Bob take over. We're on a hot streak now and the nickels are piling up. We probably have enough nickels now to get a blow job from every Republican in congress, but I don't mention it to Bob because I want him to concentrate on his gambling. Bob explains his twisted theory of the law of averages, "If we gamble long enough we're bound to hit a big jackpot at some point." I begin to wonder how Bob ever earned his Phd. in particle physics. Eventually the real law of averages catches up with us, and our enormous pile of nickels completely disappears along with our dreams of quitting our day jobs. Oh well. Bob and I agree that it was better to be financially well off for a short time than never have experienced wealth at all.

Next up it's Dairy Queen for a pair of Hot Fudge Sundaes! Life is good! I order the large. Bob orders a medium and explains that he can't have a large due to some rare medical condition or something, I'm too distracted by my Hot Fudge Sundae to pay attention. I can't figure out why Dairy Queen charges extra for whipped cream. Shouldn't that be part of the Sundae? How much would it be without the Hot Fudge?

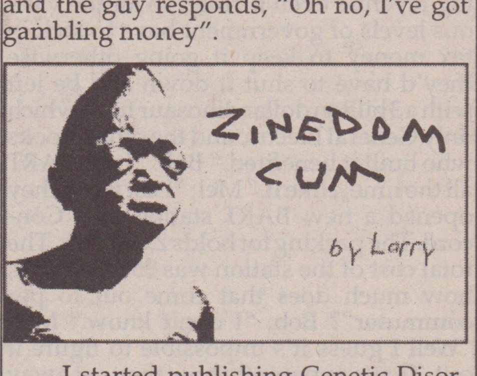
Next stop is Circus Circus because Bob wants to see a circus act. The next show isn't for half an hour but Bob wants to wait which is kind of boring. We're standing next to a carnival type thing where people try to win stuffed animals by tossing a wooden ring in hopes of landing it on the mouth of one of the Coke bottles that fill a 4 foot square area. It's 10¢ per ring to try. Bob asks what I think the chances are of someone winning. I say that it appears impossible. Bob and I estimate that we witnessed around 400 attempts, and no one ever got close to getting a ring around the mouth of one of the Coke bottles. After the wait the next act begins to perform. They are a troop of 7 male tumblers, and they are pretty good. The best part is when the strongest tumbler has the other 6 guys climb up on him, and he stands there and supports all their weight, around 1,000 pounds.

Next up Bob and I decide to go bowling. He says the last time he went he bowled a 199, and asks what I usually bowl. I tell him I'm usually around 150, and he suggests that we bowl for a dollar a pin, but I'm not interested. I am interested in seeing the National Bowling Stadium, which I read was the largest bowling facility in America. We walk a block to the bowling stadium. The building is absolutely huge, unfortunately it's absolutely closed. Bob and I agree it seems odd that a bowling alley would be closed on a Saturday night. Oh well.

The next morning I go to Harrah's sports book to see how much I won on the NFL games I bet last night. Tampa Bay beat Washington straight up. I can't believe I'm losing money betting against Tampa Bay who sucks, and my bets generally didn't pan out. I go up to the teller and get what's left of my money cause it's time for a late breakfast and the drive back home. Cal-Neva is our choice for cheap eats once again. I order a cup of soup, a three egg omelet with ham and cheese, with toast, hash browns, a side of bacon and orange juice. Bob gets something similar. Neither of us can finish our huge breakfast. The check comes to around 4 bucks, which I pay while Bob leaves a 2 dollar tip.

We stop at Arby's in Sacramento on the way back and buy 5 roast beef sandwiches for 5 bucks. Their holiday music is still repeating in what must be the tape loop from hell. It's my turn to drive so I fill up my Coke to maintain a proper caffeine level in my system since I'm kind of tired. We've brought a good supply of tapes for the tape deck. "Bikeage" by the Descendents comes on and we agree that it's one of the greatest songs in history. Then we have our usual argument over the new Descendents album. I say I think it's a pretty solid album, and Bob says there is no song on it that rates with their best stuff, and he'd prefer a bad album that had just one song as good as "Get The Time" or "Pep Talk". Later on I'm playing a British invasion tape with "And Your Bird Can Sing" by The Beatles, and comment that it's one of their best songs. Bob says he doesn't think so. I assume I heard wrong and ask again. Bob repeats that he doesn't think it's one of their better songs, and asks what I think of The Beatles Anthology. Mel: "I think it's pretty much of a rip off. Volume 2 was interesting but it had a bunch of live tracks that were annoying filler. Volume one sucked except for their instrumental "Cry For A Shadow". Volume 3 has The Beatles version of the Badfinger hit Paul wrote called "Come And Get It" which is good, and the non Phil Spector mixes of some tracks from "Let It Be" which are worthwhile if you've never heard them, and good outakes of "Cry Baby Cry" and "Ooh Bla Di, Ooh Bla Da", but that's not much for a double CD. There's no chance that stuff would have ever seen the light of day if John Lennon were still alive. It sucks that the biggest selling rock band of '96 broke up in '69. What's next, a Monkees reunion?! I counted 20 rock n' roll albums on Billboard's top 100 this week, and that's the highest it's been in a while. Rock n' roll was the music of the baby boomers, and they've moved on to other things."

Did you ever hear the joke about the man who is approached in front of a casino by a guy who says his wife is seriously ill and asks to borrow $2,000 for her operation. The first man says, "How do I know you won't use the money to gamble.", and the guy responds, "Oh no, I've got gambling money".



I started publishing Genetic Disorder sometime in 1987. Like most zines at the time, the layout was chaotic, the color photos were cut up with scissors then glued down with Elmers, and text was pecked out on an IBM typewriter, then reduced on a copies and taped down. What few copies I made on my mom's office copier were barely legible, and handed out to friends. The content consisted of a brief introduction, a few photos of skate spots around my hometown, and a bunch of comics. Looking back, the issue was completely worthless to anyone outside my circle of friends, and I'm embarrassed every time I finish a new issue and one of my friends mentions, "I remember when GD was a boring, little piece of shit."

My inspiration for starting a zine came from the warm responses I received, usually with a bunch of cool stickers and fliers thrown in, from editors of small. I found the list of addresses from the "Zine Thing" column that used to appear in Thrasher.

The next couple of issues were just as bad. I interviewed a couple of bands after they sent their demo tape for me to check out. I sent copies to every zine I thought reviewed zines, including MRR and Flipside. The mail slowly trickled in. Most importantly, I opened a line of communication to a world of punks and skaters outside the little desert town I lived in.

I moved to San Diego in 1989. A year later I got a job at an office at San Diego State University and discovered the Macintosh. I could now type up the interviews, print the text on a laser printer, which I thought was the coolest fucking invention in the world. I still didn't know how to shrink the text by reducing the font size before printing the page out. Instead, I continued to print the text, then reduced it by 60 percent on a copier. The photos remained just as bad. I was still gluing the photos down without halftoning them. It took another of couple years before someone explained halftones to me.

I now had industrial sized copies at my disposal, so I was able to print up approximately 500 issues for free rather than the 25-100 or so I printed of issues #1-4. This enabled me to build up enough of a stash to leave them at record stores for free for strangers.

I photocopied three more issues before I graduated to newsprint, followed by seven issues on newsprint. I learned the hard and expensive differences between newsprint and offset, along with ton of other hidden charges such as service bureaus, binderies, bulk mail, etc. To help cover some of those costs, I learned how to gets ads. After all of that distributors were finally paying a bit of attention to me.

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Most zines don't make it past five issues. I've been through a lot to not only keep my zine alive, but to make each issue better than the previous one. The purpose of this column is to help others with questions and/or problems when it comes to publishing a zine. There's been in-depth, yet sporadic columns about printing techniques and other zine tips, but I plan on also using this space to highlight certain zines and report news and happenings outside the zine world. There is a huge overlap between zines and punk rock, such as whether or not to use UPC symbols or larger distributors, but there is a also slew of unique situations that apply strictly to zines that will be discussed in future columns.

The distribution problems seem to come up constantly. I'm planning on using this space to point out the bad guys and recommend the good guys. There's been a lot of talk lately about what's been going on at Fine Print, which will be the focus of next month's column.

If your looking for reviews of your zine, you should mail a copy to Zine World, a new review zine. Zine World is a direct result of Factsheet Five's switch to bi-annual publishing. The editors are hoping to publish at least four times a year, and most of reviewers are zine publishers themselves. Issue #1 is $3 ppd and should be out now. Their address is Zine World, 924 Valencia St. #203, San Francisco, CA 94110.

If you have any zine questions, you can reach me at Larry, Genetic Disorder, PO Box 15237, San Diego, CA 92175, or email me at harmon1@mail.sdsu.edu. Please include a stamp. Please get ahold of me if you've had any problems with distributors and include as many details as possible. Letting someone get away with ripping you off only encourages them to rip of others.

STRANGE OOZE

COUNTDOWN TO THE MILLENNIUM

John J. Kohut

World in Chaos, Part 2

I'm Okay. You're a Space Alien

I remember sitting there the whole time trying to imagine what would happen if the stands collapsed and every person would die. And I pictured thousands of ambulances coming in. Thats how Id sit there, imagining destruction and death, with my father. So I hated it always. Filmmaker John Waters, recalling attending sporting events with his father as a child. The New York State Corrections Commission suspended state prison guard Glenn Goord without pay in December after it was brought to their attention that he had been flying a Nazi flag from the porch of his home. Goord told a local newspaper that he was not a racist or a Nazi and flew the red, black and white Nazi flag because, I like the colors.

It Takes A Vampire Cult

Five teenagers wanted for the murders of a couple in Eustis, Florida, were arrested by police several days later in Baton Rouge, Louisiana. Among the suspects was the couples 15-year-old daughter, who, along with her boyfriend and three other youths allegedly fled the scene in the murdered couples Ford Explorer. The boyfriend and others were reportedly part of a self-described Vampire Clan from Kentucky. They apparently like to suck blood. They cut each others arms and suck the blood. They cut up small animals and suck the blood, noted one Kentucky police detective. One neighbor noted that the daughter of the slain couple spent a lot of time in our woods.

Certainly, Lord Vader

In December the Iranian Parliament passed a law banning the use of foreign words and names. Affected words would include football, sandwich, computer and telephone.

Deedie Ball, a 79-year-old jazz musician making her theatrical debut in a play in San Luis Obispo, California, was portraying a spirit passing into heaven when she collapsed and died on stage of a heart attack. She died after playing the last note of a piano introduction for the next act. A friend watching in the audience said, It was the most beautiful death I've ever seen.

Walter Smith, after spending 11 years in prison for two rapes that DNA tests finally proved he fid not commit, was released in December. Upon his release Smith said, Its kind of sad because you get attached to different people in prison.

Los Angeles Sheriffs arrested Hugo Hernandez, 22, as one of two men suspected of shooting out the windows of more than 250 motorists this past summer. One sheriffs deputy testified that Hernandez said that the acts gave him an ultimate rush, referred to himself as the O.G. [original gangster] freeway vandal and asked if Id seen him on TV.

It's The New Mother Nature Takin' Over

The Oregon Department of Fish & Wildlife has started stocking dead salmon in 26 coastal streams in an effort to increase the supply of nutrients in the water for the growth of younger salmon, much the same way nature does it when salmon naturally die there.

To Much Book Learnin'

Canadian art student Jubal Brown, 22, of Ontario College of Art and Design plans to complete a personal mission to vomit on art masterpieces in primary colors. On November 23nd he threw up blue gelatin and cake icing on Piet Mondrians Composition in Red, White , and Blue at the Museum of Modern Art in New York. In May he threw up in red on Raoul Dufys Harbour at le Havre at the Art Gallery of Ontario. His next target, as yet undetermined, will be thrown up on in yellow. Brown said that his mission is to destroy art, to liberate individuals and living creatures from its banal, oppressive representation, calling the paintings stale, obedient, lifeless crusts. He has yet to be arrested.

*************Special Year-End Wrap-up*************

John J. Kohut and Roland Sweet, authors of Dumb, Dumber, Dumbest: True News of the World's Least Competent People, have just issued their annual evaluation on the state of human intelligence. According to Kohut and Sweet, "A year-long review of reports from the pages of newspapers the world over has led us to the conclusion that this was a banner year for dumb people. Their ranks appear stronger than ever and they seem to have continued their climb into positions of authority from which their dumb decisions have an ever widening influence on us all."

Dumb As We Wanna Be: The Top 10 Least Competent People of 1996

by John J. Kohut and Roland Sweet

1) Astronomers at Australia's Parkes Observatory were hopeful they had made contact with intelligent life elsewhere in the universe after their radio telescope began picking up a distinctive radio sig-

nal every evening about dinner time. They later discovered the signal was coming from their microwave oven downstairs.

2) Police in West Lafayette, Ind., arrested Jeffrey J. Pyrcicoch and Heather M. Green, both 19, for passing checks filled out with purple disappearing ink. Even though five merchants who were victimized found the bogus checks blank when they went to cash them, police had no trouble tracking down the suspects because the checks had Pyrcicoch's name imprinted on them — in permanent ink.

3) After laying off more than 200 workers to help close a budget gap, the Los Angeles Metropolitan Transportation Authority announced it was spending $1.3 million to replace bus drivers' brown uniforms with blue ones. "It's a morale booster," MTA spokesperson Andrea Green said, indicating the change was an attempt "to elevate the stature of the bus operators" in neighborhoods so they'll be regarded "like police officers or firefighters."

4) Scientists studying the migration routes of penguins in the Antartic decided the best way to tell the look-alike birds apart was by gluing bar codes to their beaks. According to John Croxall, a biologist with the British Antartic Survey, scanners to read the bar codes could be placed along regularly traveled penguin paths.

5) A 30-year-old Maryland man called 911 to report a fire on his property. "You gotta put out the fire, man. My marijuana plants are burning," he told the dispatcher. When firefighters arrived, they found the man sitting in the dark in the kitchen strumming a guitar. At his sentencing he told the judge, "I made some stupid mistakes."

6) A 38-year-old Muncie, Indiana, woman decided that the way to remove a painfully-infected callus on her big toe was to shoot the toe off. After consuming a gallon of vodka and three beers, she fired her .410-gauge shotgun at her toe. She was hospitalized in good condition.

7) Hollywood Madam Heidi Fleiss in an interview with Jerusalem Report magazine: "I don't know about comparing myself to [convited spy] Jonathan Pollard, but I certainly see myself as a victim of police and government anti-Semitism. I suppose a better comparison would be to the Rosenbergs."

8) A 29-year-old Virginia man was hospitalized after using a sledgehammer to cap the end of his homemade pipe bomb. He was holding it with his left hand at the time. Police said that he told them he "was experimenting."

9) A police officer in Portsmouth, Virgina, arrested two Muslim women because they were wearing veils in public. The officer reportedly made the arrest because he thought they were in violation of a state law banning the wearing of masks in public, a law originally designed to apply to the Ku Klux Klan.

10) Police in Andover, New Jersey, reported that a husband and wife, he 47 years old, she 38, were "slightly injured" when they lit a stick of dynamite inside their car and went to toss it out only to realize then that they had forgotten to roll down a window. Alcohol was involved.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

TeeNAgE SuiCide

WITH NICK FITT

It is a magical time of year, when the family gathers together around the carcass of a ruthlessly slaughtered dead bird and eats it. The women spend hours slaving over the oven, trading gossip and cooking pies. The men eat and then adjourn to the living room for beer, football and a half time salute to the patriarchal gun culture.

What is more of an American holiday than Thanksgiving? Alas, I cannot think of one. Here's the premise for all foreigners unfamiliar with silly American holidays; about four hundred years ago some Native Americans saved the collective butt of the white settler by feeding him surplus food and then went on to kick it with them for the day. The settlers repaid them with genocide.

Today, Thanksgiving is kind of like New Year's Day (most people's REAL New Year's is the day after Labor Day)-no one really celebrates it for the original purpose, it's just an excuse for the Mozarella Bowl and the Cardboard Bowl.

This year was an especially exciting Thanksgiving for me. My Aunt Sandra got married to her longtime boyfriend Bill, so they spent the year back in Michigan (where my ass was born and my family currently resides). This meant that the only people "celebrating" this year were me, my father, my mother and my nephew.

Still, old traditions held. I was awakened at the same time I am every year and by the same thing. At promptly 6:00AM, my father came into my room, turned on the light and said "Hey Nick, are you going to the game with me?"

BACKGROUND NEEDED TO UNDERSTAND THIS

Every year the Attleboro High School football team plays the North Attleboro High School football team. Crosstown rivaly. Most of the town around here have them. I wonder if it's a New England thing. When I was young I used to go with my dad (and be bored out of my skull, because I always hated football) and cheer for North because that's where my brother went. My brother is a dickhead.

BACK TO THE ANECDOTE

I haven't gone to one of these games with my father in about six years, but every year he still asks me. "NO!" I yell "Let me sleep!" My father walks out of the room grumbling about how grumpy I am in the morning. I turn on the television and fall asleep to Samaurai Pizza Cats (which then leads into an infomercial for the Kenny Kingston Psychic Hotline and a Jenny Jones on fat women who "dress too sexy" [whatever that means], needless to say this inspires dreams stanger than those conceived on nachos and pizza before bedtime).

I wake up again four hours later, put on my pants and stagger downstairs. All the stuff is cooked, we're just waiting for my dad to come home with my nephew so we can eat. I sit around reading the paper (which is rather surreal-in my house "the paper" is the RCP's Revolutionary Worker and has been ever since I can remember) and my father walks in. We eat.

Dinner conversation seems empty due to the fact that its sans Aunt Sandra. She usually keeps up the talking at the table. As it stands now my sharp nephew makes a couple strange observations that sound akin to a sitcom.

"Kyle, tell Papa [my dad] and Uncle Nick [me] what you're learning about in school now." Says my mother.

"We're learning about dinosaurs!" Exclaims my five year old nephew.

"Tell us about them Kyle." My father says.

"Oh, they're very old. The lived way back in the fifties." My nephew replies, the strange thing being that he actually believes that. Anyway, we all laugh at that and I sit there eating my stuffing and mashed potatoes.

After the meal I eat some pie and go to sleep. I have some more strange dreams about Marty McFly and Doc Brown flying on the Starship Enterprise and me and Bob from Dropdead fighting over a leather jacket in a secondhand store. G-d only knows where those dreams came from.

I wake up a few hours later and go a film with my mother. We went to go see

"Jingle All The Way". I cannot stress the importance of what I am about to say enough. Heed this advice or pay the consequences; do not EVER, under ANY circumstances, EVER go to see ANY film that

A) Has Sinbad in it or

B) Is advertised as the "feel good hit of the season"

I arrive home and receive a phone call from a friend of mine bitching and moaning about leaving his learner's permit at my house or something. Anyway, I just stagger upstairs and turn on the television. Nice habit. Boy do I feel like a dickhead. But at least I pick some enriching television entertainment. Jerry Springer has "the New Klan: Not Anti-Black, Just Pro-White" whatever the hell that means (I think it means; we've caught on, being "anti" anything is bad for PR, time to switch to a better ad campaign to recruit people). One of the more intelligent members says "We can't say anything without you going to a commercial, ya fuckin' Jew." Sounds curiously like something that would be said to me.

Anyway, I watch that and then switch to this thing on goth. It makes me laugh. Then I switch to a documentary on bondage that I watched with my friend Aaron a few weeks prior.

Does this have any point? Not really. Just relating my story. I guess my main question is: why do we have holidays like Thanksgiving? I would much rather take off days that actually mean something to me (i.e. May Day, Halloween, etc.) than some silly ancient holiday. Until next month, take care of yourselves, and each other. I'll be back in two-and-two.

ENDNOTES

1. Send me stuff. Letters, demos, stuff you want me to distro and all that jazz to 404A South Main Street, Attleboro, MA 02703. Yes I do fanzine interviews, yes you can republish my MRR and HaC stuff as long as you send me a copy and yes I will plug your crap if I like it.
2. Jen Wright Is A Thief Alert: Another report of the infamous and unshowered punk rock maven has her stealing leather jackets and Crass records up in Seattle. I advise everyone in North Carolina to nail their shit to the floor and watch out for her. Any other tales of Jen Write can be mailed to the above address. I am also offering a jar of Ronald Reagan Brand Jelly Beans- the kind that plump when ya cook em- to the first person to send me her head on a plate.
3. I lost contact with the following people and don't know how to get in tocuh with them. If you do, help me out. Jessica Braunstein, Christine Nabhani, and that girl Lara from New Jersey who had her picture in Seventeen magazine.

RALL DEAL

The public schools I attended in Kettering, Ohio had corporal punishment. This was back in the '70s and early '80s; I have no idea whether paddling, slapping, spanking or any other form of physical discipline is still allowed in American public schools, but I wouldn't be surprised if it is.

Elementary school and junior high were particularly bad. I don't know why paddling became rarer in high school—maybe the attitudes of the school administrators changed by 1979, when I was a sophomore, or perhaps they were just afraid that bigger, stronger kids might hit back. What I remember most about those bad old days was how the ritual was worse than the actual beatings.

The first time I got paddled was in third grade, at George L. Ernst Elementary School. This was in 1972. (I'm listing dates and places for reasons that will become clear later on in this piece.) In any case, I was running down the hall—itself a paddling offense—and I jumped up to touch the bottom of the hall clock, one of those big white clocks most schools still have. I guess I had grown a bit since the last time I'd done it, because I overshot the bottom and smacked that sucker right on the face. The other side fell out of the frame and smashed all over the hall, just in time for my teacher to come around the corner and catch me.

"The principal isn't in today," Mrs. Taylor told me, "so you'll get your whacks tomorrow morning at 9. Now go back to your seat."

The rest of the day was a living hell of mad fear, imagining the horrific pain of that monstrous board—with holes drilled through it to raise blisters and welts—smashing down on my little 8-year-old butt, over and over and over again, never stopping until the principal got tired. I figured that it would take quite a while for that sadistic fortysomething pedophile to get tired. I imagined searing, horrible pain.

My classmates, many of whom had already survived encounters with the Board, counseled me.

"You'll probably get three whacks," said Kevin. "Breaking that clock is a big deal. He won't stop at one." Kevin pulled a lot of shit. He was an expert.

Scott advised against trying to mitigate my fate. "Whatever you do, don't wear two or three pairs of underwear. He'll *know*. And he'll hit you *that much harder*." Scott was a doofus. I promised myself to wear at least four pairs, no matter what.

I couldn't sleep all night, as you can imagine. As is often the case when you build up incredible expectations for an event, the actual whacks proved anticlimactic. I wore five pairs of briefs, just to be sure. I felt like I was wearing diapers under my jeans. At 9, as promised, I showed up at the principal's office, sweaty, scared and resigned.

"Bend over and grab your legs," he told me as soon as he noticed me standing in his door. I did. He took the paddle—it really did have those blister-holes—and whacked me three times in succession, hard. "You can go back to class now," he ordered me matter-of-factly. I felt tears welling up, not because it hurt that much (after all, I had those five pairs of shorts on), but from the humiliation of voluntarily submitting to a punishment I felt I didn't deserve from a man who didn't care enough about me to be pissed off.

I was a good student, and I generally stayed out of trouble, so my next encounter with corporal punishment came five years later, at Dwight L. Barnes Junior High School. One morning, they announced over the P.A. that they were waxing the gym floor that day, so no one was to use the gym as a shortcut to class. The school was huge and shaped like a "U", so if you had a class on one end, there was no way you could make your next class at the other end in five minutes without cutting across the courtyard—and through the gym. "Fuck them," I thought to myself. "I'll get detention if I'm late to class anyway." So I cut through the gym. When I did, I noticed the PE teacher writing down my name on a clipboard.

That afternoon, the principal read a long list of students and ordered them to report to the gym. There were about 50 of us, all of us miscreants who'd taken the dreaded gym-floor shortcut. The principal walked in with the gym teacher, told us to line up and lectured us about how we'd all been warned, etc., and would now have to face the consequences of our act. Then he told the girls to take a step backward and the boys to step forward. (In a rare advantage in our society for being female, they were exempted from paddling.) He took the paddle out from behind his leg. I was second in line. The first boy, who I didn't know, stepped forward, leaned down, grabbed his legs and took his whack. He winced; it was probably too hard. Then it was my turn. I guess I remembered the humiliation that I'd suffered in third grade, and I was also emboldened by hormones, but whatever, I stepped back and kicked him in one knee as hard as I could. I screamed "Fuck you!" as he went down and the gym broke out in chaos. Girls started screaming, some boys jumped on the gym teacher and others made a dash for the doors. A chair went through a window. When it was all over, I got a pile of detentions, a call home to my mom and the proverbial marks in my permanent record. But I never got that whack, and neither did anyone else.

A few weeks ago, I was working on an article for a magazine about "kiddie politics"—how TV news emphasizes tragedies that happen to children—and got into a big argument with my editor. In my piece, I mentioned that corporal punishment existed in public schools in the '70s. He said, "No, it didn't. There isn't a single school in the country that still had it by then. You sound crazy, Ted."

I felt like Winston Smith, the protagonist of George Orwell's *1984*, who works at a government installation where he changes old news stories to conform to whatever new policy line the government then happens to be promoting. When his country, Oceania, decides to go to war against its former ally, Eastasia, his boss tells him "We have *always* been at war against Eastasia." Of course he knows better, but after a while, after years of repeated propaganda, he starts to doubt his own memory. So he keeps pieces of old newspapers, just to convince himself that things really were the way he remembered them. He buys old books from junk shops, because newspaper archives are useless—everything has been repeatedly altered by government censors. Dali may have called his most famous painting "Persistence of Memory," but memory is incredibly tenuous. For instance, we've been told over and over by newspapers and pundits that Jimmy Carter presided over a lousy economy, but it ain't true—the unemployment rate was at a record low and salaries were rising faster than inflation. But perception is reality, and history books today teach that he lost the 1980 election because of that "bad" economy. Like Winston, I remember—*I fucking remember*—but no one else does.

In 1985, I got a job trading stocks at Bear, Stearns & Co., the Wall Street brokerage firm. I earned $10,000 a year, even then a crappy salary, at a company making huge profits. The CEO, Alan C. "Ace" Greenberg, paid himself $40 million that year. In 1993, I was having dinner with a friend and her yuppie husband. The husband had just landed a six-figure managing director gig at Bear Stearns and was very pleased with himself. "Say, Ted," the husband asked me, "You used to work at Bear Stearns. What do you think of Ace Greenberg? I just met him at lunch and he's an incredibly nice guy."

I told him that I thought Greenberg was an exploitative scumbag who paid himself a fortune while the real work was done by underpaid drones, and cited the example of my absurdly-low wages.

"C'mon, Ted—you never earned $10,000," hubby smiled condescendingly at me. "No one earns that little there. How much did you really make? $25,000, maybe, right?"

"Are you calling me a liar?" I asked. "I knew guys who made $7,000."

"Maybe you just don't remember it correctly," he responded under the shelter of his $2.8 million, five-bedroom maisonette condo on Fifth Avenue.

Of course I remembered it correctly. If there's anything I'm absolutely sure of, it's my memory. I make mental notes to take in things, to recall when and how they happened, precisely because it's important to know how people try to fuck with you, try to take away the things that happened to you, to trivialize your past, to try to make it like it never really happened. Human beings like to gloss over the icky stuff, and no one is better than Americans at conflict avoidance. I can't speak for other people, and I don't know about the "repressed memory" controversy—you know, the people who claim they just remembered at age 25 that they were molested when they were 2—I just know that I know what I know. And I know that Ace Greenberg is a douchebag and that corporal punishment did exist in the public schools in the '70s.

I understand why Holocaust survivors say that the most important thing is to never forget. The doubters ask how you can rely on the memory of old people, how could all of those people have been killed so efficiently, all of that shit, but none of it is really important. The point is, they remember, they know it happened, and it did. The reason I'm writing this is to tell you that people will always question your experiences. They'll say that you can't possibly be remembering what you remember because it could never have happened that way. That's why it's vitally important to memorize dates, names, places and details that make things sound ironclad. But even when you do, there will be people who try to convince you that you're wrong, you must be wrong, that's all.

Be strong. Remember what happens to you, because in a world where all information is getting stored in data bases that are changed with a couple of keystrokes on a computer, memory is pretty much all you have. Believe yourself, even if no one believes you. Bye for now.

Ted Rall, PO Box 2092, Times Square Station, New York NY 10108, or e-mail: ted@rall.com.

Brian Zero

IMAGINE THAT

After being pulled over twice in two weeks for not having my car currently registered, I decided to take care of the problem; I decided to visit the DMV. This proved to be not as unpleasant as I assumed, the line for those without appointments (about 98 percent of DMV customers) had only about forty people in it, instead of the usual hundred; so I was out of there in half an hour. Outside the doors, I came across what looked like a mini protest with two people involved. They had a booth with a placard on it proclaiming something to the effect that George Bush should be tried and jailed for his involvement in the drug trade and its effects on American ghettos. Who were these people? Members of the Revolutionary Communist Party? Socialists? Uhura House? Nope, they were a breed which I have to admit being fairly unfamiliar with: Lyndon LaRouche supporters.

Remember Lyndon LaRouche? He's the guy who's been running for president for I don't know how many years as some sort of alternative democrat. His platform? Pretty strange, hard to explain, but here it goes: Lyndon LaRouche is pro technology, pro nuclear power, pro labor, pro government health, anti-republican (I think, at least I know he's opposed to the draconian measures proposed by the Gingrich team), arguably anti-environmentalist, and anti-euthanasia. In short, Lyndon LaRouche is (according to yours truly) a wingnut. Strangely, however, his political party seems to be gaining more power, e.g., Maria Milton, a LaRouche supporter running for congress in Arizona secured 34% of the vote in the recent election.

Interested in finding out more about the folks who rally behind LaRouche, I went up to one of the two supporters outside of the DMV, a young African American women. She was handing out newspapers emblazoned with the phrase "The New Federalist" on the top. I asked her for one. She gave it to me, and then asked how much I knew about their cause. I said I knew a bit, that to me the whole Lyndon LaRouche thing was completely hit and miss. She wanted to know why I felt this way. I said I could remember in the 1980's when LaRouche went on NBC to advocate building the SDI system, the so-called "Star Wars" system, the same thing Reagan wanted; to me squandering vast amounts of money on such a boondoggle seemed in polar opposition to LaRouche's stance on providing adequate health care to all the people of the nation. I was surprised by her response.

Very quickly she launched into a speech about the benefits of space exploration, about how many people had received good jobs because of the Apollo programs, about the beauty of progress. According to her, the LaRouche supporters, the "New Federalists" (I don't know if that's what they call themselves, but boy it works, don't it?) exist to blow the cover off of elites who are committing mass genocide by denying progress to the rest of the world. Apparently, the best way that these New Federalists propose to start blowing this cover off is by switching the United States back to the sorts of intensive social programs exemplified by the FDR years, while at the same time sharing new technology such as nuclear power with the rest of the world.

When I brought up how much suffering proponents of progress such as Christopher Columbus had caused, she countered by saying that Columbus had done a great service to humanity, that what was said against him was propaganda of the anti-progress elites. I tried to explain that even Columbus himself in his own written words had apparently no respect for the indigenous people his forces maltreated, but she would have none of it: those who stood against progress in any way shape or form were obviously liars and advocates of genocide.

At home I looked over the newspaper, browsed through the titles "US Must Act to Save Refugees in Zaire," "Will We Tolerate Genocide?", "America Must Invest in The Development of Africa!", "Deadly Anti-Nuclear Lies Are Told by Helen Caldicott,"etc...Perhaps the most interesting article for me was the one titled "How the Triple Revolution Created America's Welfare State," a transcription of a Lyndon LaRouche speech (surprise, surprise!), an article indicative of how the New Federalists plan to appeal to minorities.

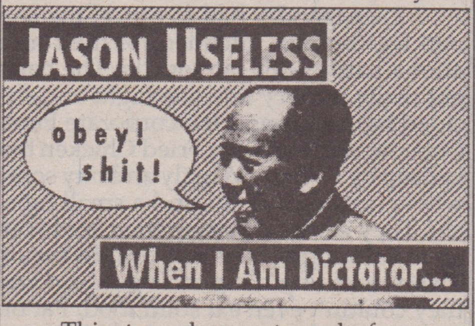
In the center of the article appear six photos in two columns, the left one apparently intended to be positive, the right negative. The first two photos set against one another are of Martin Luther King on the left side with the Reverend Jesse Jackson on the other. Above their heads rests the phrase "Leader vs. Hustler." The next two pictures to follow show a scene of contented workers walking down a street versus a picture on the right of a bum on a bench; above these photos occurs the phrase "Productive Jobs vs. the Welfare State." Finally the last two photos consist of a picture of five African Americans with hands linked and a cross in the background set against a photo on the right of Bob Marley and the Wailers. Above these pictures occur the words "Universal Culture vs. 'Music' of the Streets."

As you might be able to guess, in the article LaRouche attacks an element of the African American community which he feels has sold out the premise of equal rights: he identifies these folks as hustlers who have helped African Americans become human sponges off of a welfare system designed to destroy the self esteem of its recipients; designed to manufacture purposeless individuals ready to become drug addicts. This also seems to be the same stance taken by organizations such as the Nation of Islam: that what people need is not a free handout but a purpose, a goal, something to believe in. Is it themselves?

The young woman at the DMV proved to me that she was educated, educated in the rhetoric of Lyndon LaRouche, nothing more. Anything else to her simply didn't matter. I wonder what the difference is between the sort of state she was in and a drug addiction? When the human mind fails to challenge itself but simply accepts the dogma of another, what has it become but a sponge?

The New Federalist was loaded with articles blatantly warning about the intentions of those behind it, such as the Rev. James L. Bevel's "The Birth of a People," which was full of repressed sexuality, and homophobia, e.g. "It is the law of heterosexuality that gives man consciousness." One questions, however, how much a person is capable of sensing danger if they have sacrificed their critical thinking skills for a sense of belonging. Afterall, it is easier to cherish a torch for the light it gives than to worry about what or whom it might burn.

By this point it looks like there's enough torches to burn down the world. Oh yeah, I know: I sound like an alarmist again. But take a look at what is being created in Russia right now. All that place needs is just one little ingredient, the right "New Federalist" party with the right agenda, the right match, and we'll have yet another face for the the word "enemy."


JASON USELESS
obey! shit!
When I Am Dictator...

This struggle, our struggle, for a new civilization has a rejuvenating, cleansing power that mocks medicines, salves and tonics. A testimonial: most of my day has been spent bed-ridden, feverish and dizzy with a mild but persistent sinus infection. This opportunistic, vagabond virus nearly tripped me up on my way to my appointed rounds, and prevented me from writing this column.

But now, at an hour when less visionary minds are at rest, the Revolutionary Truth has sliced through my phlegmy haze, lighting my path to this notebook and enabling me to fill its pages. Also, I have a feeling that if I fuck up one more time with this whole deadline thing I might have to drop "MRR Columnist" off my business cards.

So, if any of this sounds a little off to you, blame it on viral subversion (possible CIA and Mossad links are being investigated).

—Its always nice when a big anus-like corporation gets walloped with a class action lawsuit, or a prominent boycott. Unfortunately, the negative publicity surrounding these events is minimized by that pesky media octopus. For every person that sees a Texaco picket line or reads a leaflet, a thousand more see only Texaco commercials. If a foul corporate reich has enough money and, particularly, is related (via the octopus) to a major media outlet, it can effectively control the public perception of itself.

This situation cries out for a remedy. When I am dictator, any large business entity found guilty of crimes against humanity will be required to turn over editorial control of advertising to their victims. Shell ads will feature the stories of Ogoni people who have been murdered (with weapons given to the Nigerian junta by Shell, no shit). Here in Missouri, commercials for Pepsi and 7-Eleven will explain how much money they donated to the effort to stop a minimum wage increase here. (They did stop it, too; anti-raise forces outfunded the good guys 8 to 1.) "Truth inadvertising" will cease to be a hollow slogan. The people will know what they are buying.

—Capitalism, like English, is one of those things that Americans tend to think of as the norm, posited against the others (Turkish, Navaho, Italian, etc., in the case of language). This means that when students are taught nominally neutral subjects like "business," "economics," and "management," what goes unrecognized is that an ideology is being taught: that of capitalism. A term like "business," with its nebulous meaning and no-nonsense, rational air, obscures the strictly doctrinal nature of the course matter.

When I am dictator, we will no longer allow this anti-human heresy to be cloaked in benignity and shovel-fed to impressionable minds. Our universities will teach its tenets only in historical surveys, as we study feudalism now. "Profit-motive barbarism" or "advanced exploitation" will be the preferred terms for this grimly quaint social insanity.

The new academies will teach collective economics. Equity and justice will be the guiding principles of economic scholars, and will replace todays modified social Darwinist human food chain as the dominant assumption behind our economic life.

Whew! I dont normally do this, but a couple of plugs before I hit the bricks. First, there's a great zine (is that an oxymoron yet?) outta St. Looey, here, called Presently Out of Product (3917A Castleman, St. Louis, MO 63110). I almost never read zines anymore, but I devoured #s 2and 3 of this one and eagerly await more. Send a few bucks and get both, you'll thank me. Great reading. Second, the new/forthcoming LP by the Strike is the classic red mod album of all time. If you like real 77-style punk (not that East Coast spikes & mohawks sludge - nobody in 1977 had a mohawk - and nobody sounded that much like the Exploited) with great tunes and stirring lyrics, get it! Especially recommended for fans of the Newtown Neurotics and Billy Bragg. It'll be on Johanns Face, so watch for the ads. Don't I have cool friends?

Tell me where to go at PO Box 63452, St. Louis, MO 63163. Wait a minute - did I use the phrase "real 77-style punk" a minute ago? Sorry.

TALK
TALK
with
Anne R.
Key

Hick teeth, that age-old white trash American phenomenon, seems to plague more punk bands than not. I'd say 1 out of 3 14-year-oldchickswalkingthestreetswithaCasualties-shirt have hick teethbite marks somewhere on their body. Just in the past week I noticed these strange protrusions on such bands as Dropdead, Ink And Dagger, Gaunt and Doc Hopper. In case you don't know what the fuck I'm talking about, Hick Teeth as defined by the punk dictionary are any tooth that (a) does not meet the standard relative criteria in length and or width .of the other teeth beside it or (b) that is attempting to fill the small gap where the floss is supposed to go. In case you're wondering what floss is, it isn't in the punk rock dictionary which is probably why, whenever I'm at a show, small chit-chat is always accompanied by the gingivitian, rotted milk on the bottom of the fridge/sink stench that occurs when people don't floss. You should also know that Jon Von wears dentures so you should refrain from slapping him on the back of the head, well go ahead and do it, see if I care.

Woah, I'm still upset that first the Beastie Boys moved away from NYC and their former lives as portrayed in Rick Rubin's debut as a mainstream film director Tougher Than Leather. Then they started dressing like some kinda California retards and then they started backing down and getting kinda PC. The end of an era has come as the rumor is that King Cugine AD Rock is dating Queen of fat riot grrrls (yes, most of them ARE FAT) Kathleen Hanna. Sigh.

Fang is trying to reform, now that Slammy is out of jail from his murder conviction. Rumored to be in the band is Josh of Wingnut Records.

Ok some kid sends me this message:

"Got a pretty funny story about Rancid! In Seventeen Magazine it says 'not only are they cool, they're cute as buttons!' Has a picture of one of them with a mohawk.. Pretty damn cute if ya ask me! ehehehe I don't know what issue it is cause I was looking at the magazine at some girl's house.... On a sad note, the bassist from FYP was stabbed and killed during a bar fight in Detroit. That came from a newsletter from Recess records..... Smell ya later..." Ok all I have to say is that I'm sure this kid went and bought the Seventeen magazine and doesn't the bass player from FYP own Recess Records? Maybe it was the same bar fight that the guitar player from the Dwarves was at.

Black Flag is officially going on a reunion tour. Dez will be singing, which theoretically should be a plus. Rollins is too busy getting ready for the SOA reunion tour.

The Remains (Dee Dee, Marky and CJ played their first show. Marky had to cut the set short due to incontinence problems. I guess them being a good live band just, Depends.

Propagandhi had to cancel the second leg (no pun intended) of their tour after a battle with salmonella. The band got really hungry late one night and decided not to support the corporate Pepsi Cola owned Kentucky Fried Chicken but to drop by a Piggly Wiggly and buy some whole frozen chickens and a small hibachi. They started roasting their birds but were so hungry they just couldn't wait. Two weeks of puking their guts out and they couldn't even eat solid food. Fat offered to use the stand in look alike Propagandhi touring band but 3 of the members were busy beating up girls for Sick Of It All in a show in Allentown PA.

Here's another message gracing my inbox:

"Dear Ms. Key,

Ok, first of all, I'd like to say that you are a bitch. Columns should be about being constructive. Whether you know it or not, kids all across the world read your column (and all the other ones in MRR). They look up to you (and the others), and revere what you all say. You seem to care about punk rock, so why are you so critical of everyone? It seems to me that you are just a little to fucking nosy for your own good. With love, Ben Marx"

Hey Ben, we know where you live and we're gonna kick your ass. How's that for constructive. Why don't you go read Spin and buy some big ass raver pants. OK, here's some real positive: Get well kisses from me to Ian Mackaye, who got some form of pneumonia while on tour with Fugazi in Australia. He got so sick that antibiotics didn't work and he required surgery on his lungs. Speedy recovery! See, I can be nice.

Ok send your marriage proposals to annerkey@msn.com

making new friends
with
REV.
NØRB
...a grown man who resembles a gigantic grasshopper!!!
cuss me direct: POB 1173 • Green Bay WI 54305

1) They're both generally a lot softer than i'd like them to be **2)** Both are no strangers to being picked up by Fat people **3)** The really good parts are at the very end (that's right! That's right! I'm officially going on record as saying that the one [and only] REALLY GOOD song on the new Screeching Weasel album is the very last one, "Your Name Is Tattooed On My Heart." *YOU HEARD IT HERE FIRST, FOLKS!* Kowtow at your own discretion to the band's attempts at cultivating an artificially-inseminated bumper crop of well-groomed, lavishly-produced, faux simplistic mid-tempo pop-punk gems; i say the show's over, the rock is a cubic zirconia and the future of the group lies in dreamy and ethereal mush ditties — and i, for one, *groove* on the band's zingy new A Flock Of Seagulls style! Ten bucks says Ben gets the appropriate 1970 Dodge Dart hairdo within the next twelve months and they convince Panic that playing those little hexagonal syntho-drum things is punk by the next album [although the second part of this prediction is somewhat belied by the fact that, on the new record, Mr. Panic is allowed to drum slightly less like the neutered automaton he was forced to portray on that Riverdales thingamabob] [now, a counter-insurgent wise-ass or three have already put forth the notion that "Cool Kids" is the "good" song on the album. Pish and fucking tosh! *Peter* and fucking Tosh! Peter and fucking Gordon, even! That song fuckin' sucks, it's so phony-baloney it makes goddamned Braunschweiger look pure by comparison {you know, Braunschweiger — the famous classical composer?}! I mean, like, *Ben* is supposed to be the voice of the truly socially disenfranchised loser teens of America??? *The same Ben Weasel I KNOW???* Ye gads, it is to chortle. LET ME TELL YA SOMETHING, EARTHMEN: Whenever — and i means t'say whenEVER — you see rock'n'roll type song lyrics referring to that nebulous mass o' arguable humanity known as "DA KIDS" as *"you"* {what's that called, "first person?" "Third person?" "Second person?" "Fourth person?" Am i getting warmer or no?}, then knowest ye full well that the song and the perpetrators of same are pandering, malarkey-filled gibbons who must be driven from the village with sticks and torches {uh, nothing personal}, forever and ever, Amen {whoops! i just said "amen" in *MRR!* Next thing ya know i'll be de-secularizing our year-end contributor stipend by referring to it as a "Christmas Bonus!" Eeek! *I just did! Fight me, Jimmy, fight me!*}. I came to this conclusion about four years ago, after a Really Brilliant Stage Dive sent me sailing over the entire, uh, *pit* and crashing into a cement floor, causing a concussion, a cracked rib, and two sprained wrists, which, in turn, caused me to spend the entire next day sitting in a chair, watching college football {yuck} with the sound down and playing the one CD that was already in the player, which was the Damned's "Music For Pleasure" album, occasionally struggling to my feet to make myself another half-cup of Purplesaurus Rex Kool-Aid 'cause that was as heavy a thing as i could lift. Anyway, this album always struck me as noteworthy on accounta it seems like *the* textbook example of punk rock which had somehow lost its fizz, through no immediately perceivable means {i.e., when the Clash and the Ramones went to shit in '79/'80, it was easy to see the red flags flyin' up cuz they were thoughtful enough to stick fucking *strings* and *horns* on their records, that is to say, they pretty much up and said *"HELLO! WE ARE NOW GOING TO SUCK!"*, and that was more or less the long and short of it ((how the Saints managed to use horns on their second album and not suck remains a mystery, although "Prehistoric Sounds" bites and always did)). The Damned, however, somehow managed to suck *just with guitar/bass/drums/vocals* ((Lol Coxhill's weird sax solo during the end of "You Know" notwithstanding))}. Anyway, i decided that, by golly, if i could somehow crack the code of why this album sucks, i could probably isolate that which is THE BIG DON'T, and take precautions to avoid it in order to steer punk rock of my own creation away from the suck-heap someday. After a game-and-a-half of listening to the Damned, i finally doped it out during "Don't Cry Wolf": *Brian "Brain Surgeon" James had written a song that goes "YOU don't have to listen/to what YOUR parents say" instead of "I don't have to listen/to what MY parents say," and that was That Which Was Totally Fucked.* Now, Gene Simmons of KISS is a fuckin' dodo *par excellence*, but i'll give the guy credit for one thing: When he was asked what he thought his greatest contribution to rock'n'roll was, he unhesitatingly said that it was using "I" in the line *"I wanna rock & roll all night and party every day"* instead of "we" or "you," 'cause everybody can instantly relate to "I." And this is exactly right. My wig's off to the big turd. Real punk rock slash rock'n'roll is always about "I," unless it's about "you" as in "fuck you," which is kinda like saying "you are the anti-I" anyway. Writing a song that goes *"You don't have to listen to what your parents say"* or *"it's a real cool club, and you're not part of it"* is totally fucked, because instead of invoking the proper feeling of "we are all alienated together, o happy day," it engenders more of a "we are wise and articulate; please allow us to tell you, the faceless huddled masses, what to do" kinda attitude, which is about as anti-punk as it gets {this "you" jazz gets especially acute/horrifying when it gets tracked into the lucrative Angry Rebellious Teenager market by arteestes who are themselves no longer part of the demographic in which the brunt of their theoretical market theoretically exists}. Now, of course, the counter-argument to this theory is *"yeah, but the song's got REALLY NEAT keyboard parts!"* Bah! Keyboard parts, schmeeboard parts! Keyboards and Screeching Weasel are kinda like boobs and the Chubbies — they're *nice* and all, but they're *really not enough* to send their records rocketing into the Super Bowl single {double?} handedly, y'know what i mean? *Boobs don't get you to the Super Bowl! Keyboard parts don't get you to the Super Bowl! YOU NEED A RUNNING GAME* {actually, i'm a Packer fan who writes for a San Francisco magazine, what the fuck would *i* know about having a running game? The West Coast Offense will be the death of rock'n'roll!}*!!!* {oh, and, before i forget, as of 8:36 PM CST 12.10.96, the best band in Chicago is now officially KISSS, the economically-correct KISS tribute act whose nucleus might contain several particles of Oblivion. Having grown up in the 70's, it has been my long-held contention that, were one to take every earthly trace of KISS, the Bicentennial, and fucking *Star Wars*, pack it all into a humongous space shuttle and blast the fucker into the heart of the sun, the world would be no poorer for its departure. However, as a moderate fan back in the day ((i'm partial to the "Destroyer" thru "Alive II" period)), i gotta say that if these tinsel-festooned, sparkler-igniting clowns were to record and release "Rip And Destroy" as a single ((recall that this is "Hotter To Hell" w/different lyrics as supplied by the evil Robot KISS in 1978's *Kiss Meets The Phantom Of The Park* cinematic doozy)), they'd not be in bad shape to claim the vacant-for-all-of-1996 "Best Band In The World" championship belts, which are *certain* to be assigned in the coming Rock Annum. One of the biggest drawbacks to KISS appreciation has always been the *"We are KISS and you're not! Worship us!"* angle of the proceedings ((you might rock & roll all night, but you're not eligible for worship, flunky!)). Even those daffy-ass "real" KISS tribute bands running pell-mell across the midwest have this *"We are sort of KISS and you're not! Worship us too!"* vibe goin' — but KISSS have, against all logic, successfully proletarianized the whole blame deal by more or less coming out and saying *"WE ARE A BUNCH OF IDIOTIC TWELVE-YEAR OLDS PRETENDING TO BE KISS, AND YOU ARE TOO! PITY US ALL!!!"* which is, of course, the shit. All i know is that it's a GODDAMNED WEIRD day in the neighborhood when one starts relating better to KISS than to Screeching Weasel. Dut i bigress}]). **4)** Both tend to be less frightening when they remain in the plastic wrap **5)** Small hole **6)** Somebody said it didn't last long enough, but, hey, buddy, when you're the one doin' all the work, it seems like a frickin' ETERNITY **7)** Mighta made one or two people gag **8)** is connected to a fleshy sac known as the *scrotum*, which also contains the male testes **9)** Any band that gets their picture taken in a cemetery is more or less fucked, sorry **10)** There are times i wish i could make both stop spinning **11)** Neither should be exposed to direct sunlight **12)** Does it come on cassette? I dunno, are we out of Kleenex? **13)** at this point in time, you may have noticed that this is the column where i traditionally run down the top ten albums of the year, yet i am making no attempt to do anything but run down Screeching Weasel, reasons bein' **a)** as befits a year with no Best Band, it was kinda hard to scrape together a worthy Top Ten list this year. In point of fact, i'm declaring the #1 spot VACANT, and you're more than welcome to vote write-in; **b)** after last year's column, i was officially put on notice to cease and desist my corruption of the virginal minds of Young America, and asked to kindly cease all comparisons of my penis to records which were on, around, in, under, over, beneath, through, about, behind, alongside, adjacent to, abutting, perpendicular to or vaguely in cahoots with a major label (as Mr. Tim says, "we support the grass roots." I'll see if he still says that when i send him a 5000 word column on why "Midnight Confession" is a better song than "Live For Today"). Since it goes against my staunchly-held religious beliefs to piss off anyone right before they write me my Merry Christmas Bonus, i have no intention of letting my rocking rock the boat (letting my dingy rock the dinghy?) — but this renders four of my (9-count) Top Ten inert on morals charges, which leaves me with a five album Top Ten for '96. Whoo. I think i'll pass this year, and just make fun of Screeching Weasel. Tim loves that shit, and i could use the money (the fucking *hilariously* ironic thing about this is that the #2 [i.e., the best] album of the year is on *Virgin Canada!* VIRGIN CANADA!!! *Like that's a REAL major label!!!* Dave from *Brushback* zine [a big *MRR* booster from day one] recently fielded an observation that Canadian stuff is smaller than American stuff: A Canadian dollar is worth like 70¢, their XL t-shirts are something more resembling "BOYS 12-14," and Doug Flutie is their Brett Favre. By this same token, Virgin Canada should be only the relative evilness of, like, Dr. Strange or something, and i should be allowed to mention the album in question without censure or penalty. I suppose i could get away with it if i didn't mind getting paid in Canadian dollars this year [actually, it seems like, pound for pound, Canada is beginning to kick ass on the U.S. in the punk rock hockey rink. Actually, that's a totally ignorant thing to say for two reasons: **a)** Propagandhi **b)** I don't know how much Canada weighs. Sorry. I retract the allegation {hey, did you know my band played at NMU in Marquette, Michigan? That's where the guys who played **THE HANSON BROTHERS** in the movie *Slapshot* went to school & were on the hockey team. Fuck, why did i say that? I have no idea. I feel ill. I hope it's nothing that could conceivably cause **SUDDEN DEATH**}]) **14)** Both work better when smeared with a liberal coating of K-Y Jelly **15)** i avoid excessive wear by changing my needle frequently **16)** People keep peering into the interior and asking where the cartoons by Janelle are (actually, she did draw something on my arm once, but it came off. I knew i shoulda whacked it a bunch of times with a wire brush before i bathed). No matter; this reference is here only to set up an anecdote which we shall call, for want of a better title...

STARTLING DISCLOSURES
Personal Magnetism
Hypnotism, Will Power, Nerve Force--Call It What You Will
DR. DANTE

Just off the top of my flat head, some of the things that made 1996 worthwhile (a year for which I will not demand my money back, albeit barely), or at least 1996 up to December 16th (one day after the columns deadline, thank you; if anything noteworthy [whether an additional plus or something negative enough to throw the whole shooting match down the Thomas Crapper] happens between now and the stroke of midnight December 31st, I will be too busy blowing bubbles in the Egg Nog bowl to notice).

1. LOLI AND THE CHONES. What can I say beyond, "'Nuff said." If you don't know about these kids by now, you're a hopeless losebucket. Schmuck.

2. THE RETARDOS. What a joy it is when some people whom you've seen around and about turn out to have a band and start playing shows which are great right from the start. Their 7", although good, does not begin to do justice to their live energy.

3. SHANE "Wonderbuggy" WHITE. I have little idea what you folks out there in Readerland make of Mr. Pure Filth (excuse me, that should actually be Jack Baker), but I suspect that many who lack the proper context (not only the wacky hillbilly-style fussin' and feudin' of the various branches of San Francisco hepsterdom, but his fondness for Sinbad [the "comedian," not the sailor], T. Rex and Cannon's Jug Stompers) in which to view his introspective critical pieces are befuddled rather than bedazzled. But if you were lucky enough to live in a magical land (namely here) where ol' "Wonderbuggy" was liable to turn up when least expected with a quip to make you laugh (whether or not you wanted to), you'd love him as I do. Well, maybe not.

4. The fact that TEENGENERATE records continue to trickle out despite their demise. I don't know how many more tapes are in the hands of even-more slowly moving record companies, but I'm for it.

5. The fact that most CD "bonus tracks" are such lame filler and make previously good albums (especially comps) tedious that they make one more point for the superiority of vinyl (AVI's reissues of Excello blues greats, both known and unknown, being a constant exception).

6. The fact that I don't have to worry nearly so much about keeping track of the latest 7" releases before they're sold out, since most bands put any really good songs from their 7"s on their LPs (you may recall the very pertinent comments by a certain fellow-columnist whose name rhymes with Norb [oops!] [by the way, I guess he should have been thing 4.5 - too late now] some several months ago regarding the role of the single to bands whose members came of age in the post-hit single era . Now instead of feeling burnt by redundant 7"s when a good band puts out their first LP, I feel as though the money that I have "saved" by holding off on purchasing aforesaid 7"s makes me feel as though the LP is free. Therefore I can buy two copies and give one to somebody that seems to need it.

7. GUITAR WOLF, "Space Ghost Coast to Coast," most of what came out of Toe Rag Studios (especially CEE BEE BEAUMONT, the French Rock and Roll Renaissance (uh, maybe I should make that Naissance) (in case you haven't been paying attention, THE SPLASH FOUR, EDDIE COCKRING AND HIS ROYAL BUDGETICS, SHOWMAN AND THE THUNDEROUS STACCATO [Leviathanesque LP of aggro surf on Alopecia], the continuing saga of the stalwart SQUARES, et. c.), both volumes of Chester Himes' great autobiography (even better than "Cotton Comes to Harlem") landing on the remainder table briefly enough of me to snatch it, not going to the Sex Pistols reunion, the HOOKERS EP, the DETROIT COBRAS' version of "Village of Love," these are a few of my favorite things.

This month we've got a few new changes to announce.

Primero, after who knows how many years of working here at MRR, Karin Gembus is pulling up stakes and leaving these environs (as well as her longtime job at Mordam and her two bands) to head off into Adventureland. She will be going on an extended and wide-ranging trip throughout Latin America which she hopes will last at least a couple of years. I think it's really brave of her to sink her savings into such a plan, and to give up her security for such a trip, and, of course, wish her the best kind of eye-opening and mind-opening experiences. Fortunately, she will be sharing her experiences (well, at least *some* of them) with us as she inaugurates a column, which she will be sending in from time to time.

Another new column is Tom Hopkins' "Weeping....", which will carry on the tradition handed down from Matt Average's "Onions" column. In other words, it's our emo ghetto.

MRR moved to a new headquarters last month, and the new joint is pretty amazing. We had been at the old place for 11 years and it was tough to go when the landlord decided to sell the building, especially with a 1% vacancy rate in S.F. housing! But after 4-5 months of hard looking (and seeing nothing but very expensive and woefully inadequate sites), we lucked out and found this new place. It looks like some kind of ritzy loft, with plenty of skylights, high ceilings and room to roam, and the amazing thing is that it was the cheapest place (by $500) that we saw by far—probably because the neighborhood is a bit sketchy. Anyway, we're all set up and running now, and with that transition out of the way, we've got more changes coming, but I don't want to announce anything yet till we get them underway, so stay tuned.

We've added more music and zine reviewers *again*, as the volume of stuff to cover keeps increasing. I hope the quality of reviews remains relatively high, and I'm glad to see that the age range of reviewers runs the gamut from 13 to 51, though I do wish that more females would respond to our occasional signs up at Gilman or Epicenter asking for new reviewers, escpecially on the music side. I think the proportion of female reviewers has dropped but want to rectify that in the future, so, if you're an interested girl/woman, have knowledge of zines and/or records, and live in the Bay Area, why don't you get in touch. We may not have an opening at the moment, but that won't last too long.

As stated elsewhere, I'm sorry that we had to go to a $3 cover price, but the distributors and retailers were beginning to complain that they couldn't make enough off their cut to make it worthwhile in ordering the zine. It had been over 8 years since we last upped the price, and shipping and labor costs have gone up over time, taking a bite out of what those middlemen make. Anyway, if it turns out that MRR makes more money than we need, we will lower ad rates, but it will take several months before we have that information. Subscription rates will remain the same because there is no change in costs there, plus it will make it more comprehensible for all those people who used to complain that it cost more for a copy of MRR through the mail ($3) than it did in a store ($2). I'd always have to explain that the cost of postage alone was $2.39, the cost of the envelope was .15, and the cost of printing was .50, meaning we actually *lose* money on subs.

Finally, our cover story for this month... read George Tabb's column. The essence of this story is that, over time, Lookout Records has become just like any other capital-driven entity, and does not represent the 'alternative' it once did. Take a look at the press release that Lookout sent out for their new retail record store: *"The opening of a store in what has been until recently a rather obscure stretch of University Avenue represents another type of growth for Lookout and the people who make it happen. As label founder Lawrence Livermore puts it, This is not just about another punk rock hangout or another record store. We want to make a real contribution to revitalizing downtown Berkeley, to making it a more dynamic and exciting place... this shop is a demonstration of our faith in Berkeley and of our long term commitment to its future. Livermore went on to point out that the area where the Lookout Record shop will be located have recently begun to undergone a renaissance, with new stores, restaurants and cafes opening up. ... 'All this neighborhood needs now is a cute nickname." he quipped, "We're thinking of calling it Heidetown, after our mascot, Heide the blue bear.'"*

Yech! Spare me the liberal drivel. The store is designed to primarily sell Lookout and Mordam-related records, which are already widely available all over the Bay Area. So what other function does it serve? Larry/Lookout can't decide whether to laud such grassroots entities or not.

If it's to justify its existence, it praises... wrapping itself in the punk flag, like the following from their press release: *"Lookout Records was started in 1987 by Lawrence Livermore and David Hayes, with the aim of documenting the burgeoning Berkeley punk rock scene... bands that could be found either playing or hanging out at the then-new, now-legendary Gilman Street Project. Gilman Street, Lookout Records, and the Berkeley punk rock scene grew up together, spawning a host of bands, some who came and went in a weekend, and others, like Green Day and Rancid, who would go on to international stardom.*

If it's to shield themselves from punk criticism or their own guilt, they belittle entities like Gilman or Epicenter: *"This is not just about another punk rock hangout or another record store."*

Mainly, the store seems to be a self-serving place for visiting tourists to buy or see autographed Lookout original artwork, blah blah blah. Sounds like a Disney store or something. It sure isn't something that's been created to further anything for the punk community, only to further Lookout's coffers and "diversify" as the punk trend winds down and profits drop.

Is that evil? No, it's just 'normal', just market-driven capitalism, and has nothing to do with why punk formed or even why Lookout says it formed. Increasingly, entities like Lookout move away from their alternative roots towards standard capitalism. Mordam Records, for instance, was originally envisioned as a small, regionally-based, worker-owned, mutually protected group of like-minded entities, based on the uniqueness of the labels, not necessarily on their profitability (though there needed to be bigger-selling labels to protect the smaller from being ripped off—which was a cornerstone of Ruth Schwartz's concept). Today, it is more of a traditional business, not a local hub, individually owned, with decisions having to do more and more with general business criteria than 'coolness' or any other musical or political quality. Expansion is fueled by market forces, ballooning and crashing pop culture trends, profit issues, and ever-increasing competition—which all water down or dissolve the original intent and methodology. To be sure, Mordam remains a great distributor, more than likely the best distributor, getting the job done and being *very* honest in paying what they owe. They are the best damn *capitalist* distributor going. Is that a crime? No, not necessarily, but it is a far cry from 'alternative' (though I guess, in some sense, a label's ability to get paid from a distributor is still 'alternative', be it from an indie or a major).

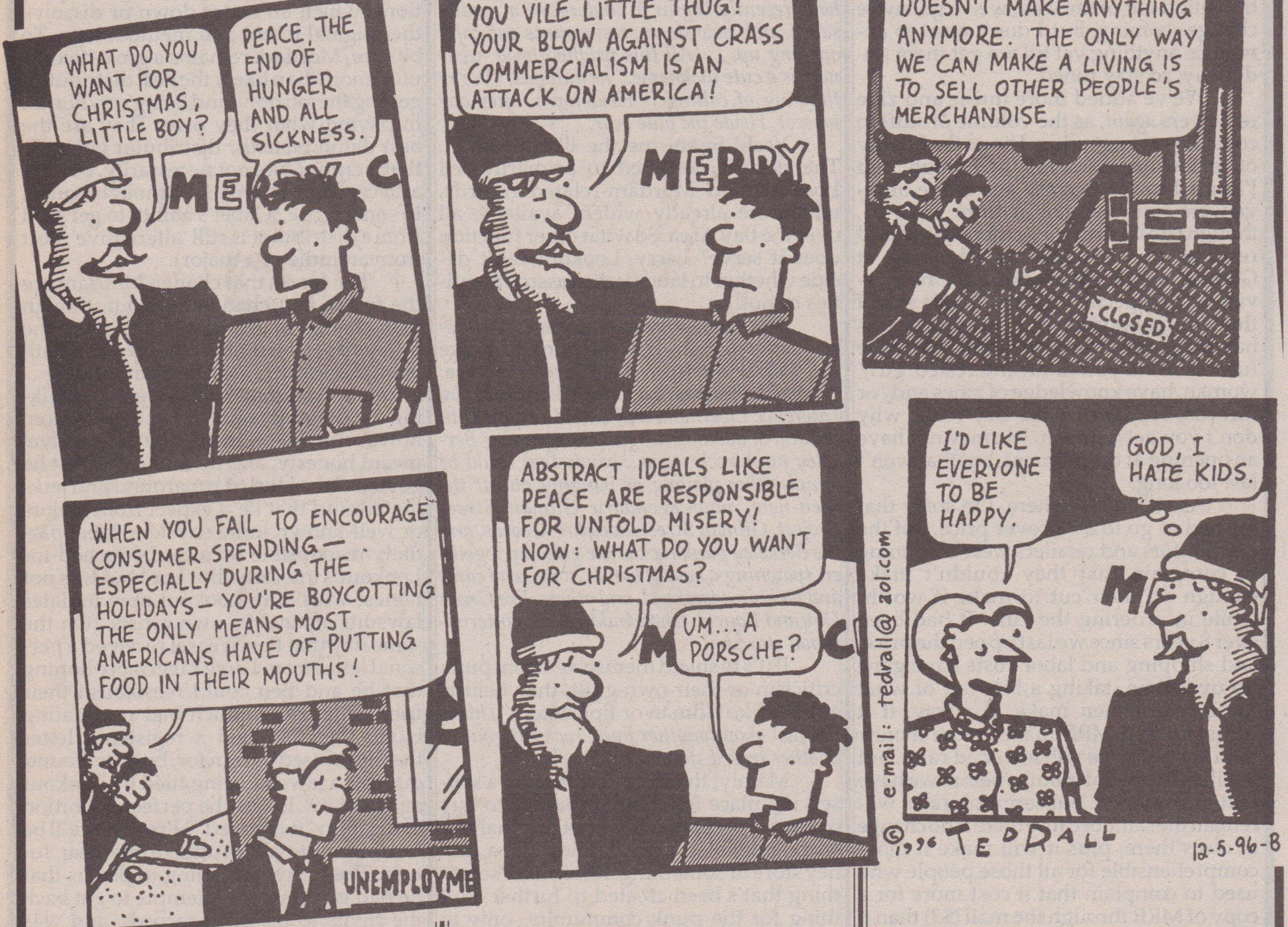
The forces that change Mordam are the forces that change Lookout, though they change in differing ways given the different personalities of the owners. (Ruth being basically honest and Larry being.... hmmm). And that is what George is talking about in his column. His expectation, however naive, was that the 'alternative' meant honesty, and he found out that he got the same kind of runaround and jerking around that he'd expect from majors or well-known indie shysters. I feel partially responsible because I vouched for Lookout's integrity. But Lookout was not honest with him. Lookout now initiates lawsuits against its own artists. (On the same day that Ben Weasel received a personal letter from Larry Livermore hoping that he and Ben could reestablish their friendship given much bad negotiating blood, Ben received a registered letter that he refused to sign for, but later found out was a lawsuit being filed by Lookout against him. Is this the perfect definition of the term "two-faced"? I'm sure we'll be hearing more about this in the near future. The irony, according to Ben, is that he had given up on attempts to get back the rights to his prior records, and was now being sued because he no longer wanted to talk to the Lookout people at all, having told them to just send him royalties when they were due and leave it at that. Is Larry is suing for lost affection?). Lookout opens a self-promoting store. This is not in the spirit of Lookout's founding, or in the spirit and tradition of Gilman. Again, from their record store PR announcement:

"Berkeley is widely renowned for its fabulous record stores ... and the Lookout Recordshop hopes to complement these establishments by offering a more specialized focus one that concentrates on the pop punk sounds that Lookout helped to put on the map. The record shop will also function as a museum of sorts to the East Bay punk rock scene, displaying such things as original album artwork, flyers and photos from legendary Gilman Street shows, and work by local zine and comic artists."

Shit, this sounds more like Bill Graham Productions bullshit than a punk thing. See ya, I gotta go barf.

P.S. The charge has been leveled at me— and it is a good one, at least on the surface—that there are a lot worse things in this world to criticize than Lookout Records, and that by concentrating on such matters I and MRR trivialize such important issues as homelessness, racism, etc. I agree that those issues should not be ignored, and hope that we continue to deal with them and keep them in perspective. But MRR's concentration on in-scene issues is done as a way of demonstrating them in the microcosm that we know so well. It is easier, I think, for people to understand how political and economic forces within this capitalistic world work their negative ways when they see it on a small level. If we can show how these forces affect people and institutions we all know, then perhaps people will be able to learn and apply that to their own lives in an attempt to minimize the negative impact. I do not think that the people within the punk scene focused on in MRR are evil incarnate, but I do see their cumulative impact exemplifying the reason that capitalism is able to continue its negative, selfish, destructive course. The only hope in deterring it is to see, to learn, to plan, to create a bulwark against it. Otherwise, you become part of its regeneration.

a little late but.....


WHAT DO YOU WANT FOR CHRISTMAS, LITTLE BOY?
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MERRY C
YOU VILE LITTLE THUG! YOUR BLOW AGAINST CRASS COMMERCIALISM IS AN ATTACK ON AMERICA!
MERRY
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M C
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I'D LIKE EVERYONE TO BE HAPPY.
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M
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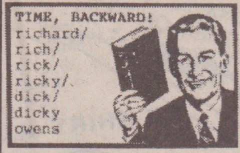
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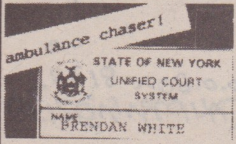
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MYKEL BOARD
YOU'RE WRONG!

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STARTLING DISCLOSURES
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POP SICKO!
Ray Lujan

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Mad Prof. Mika's Headbanger Movie Reviews

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"Lefty" Hooligan
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The Fourth Reich

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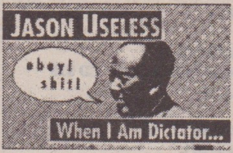
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obey! shit!
When I Am Dictator...

☐

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DESTROY ALL MORONS

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with
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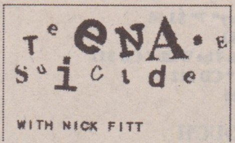
Teenage Suicide
WITH NICK FITT

☐

(taking over Matt Average's Emo column)

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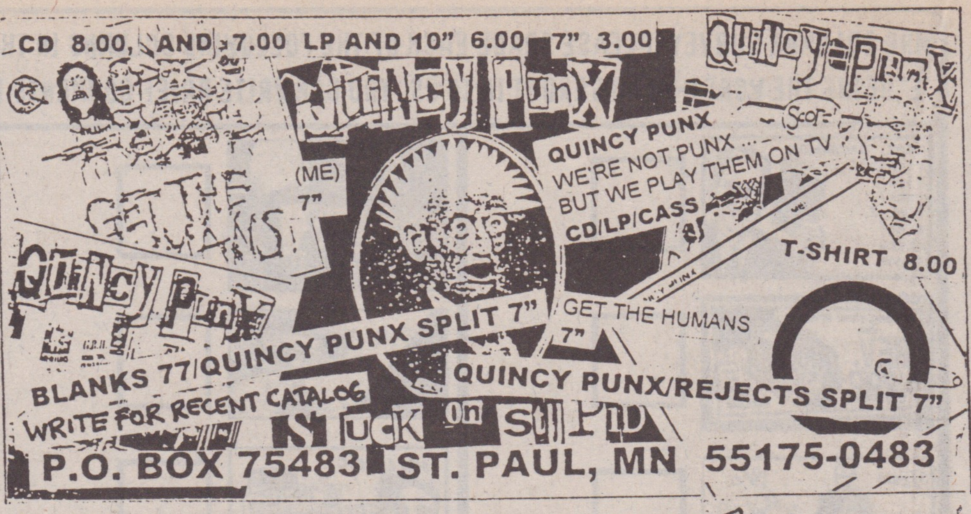

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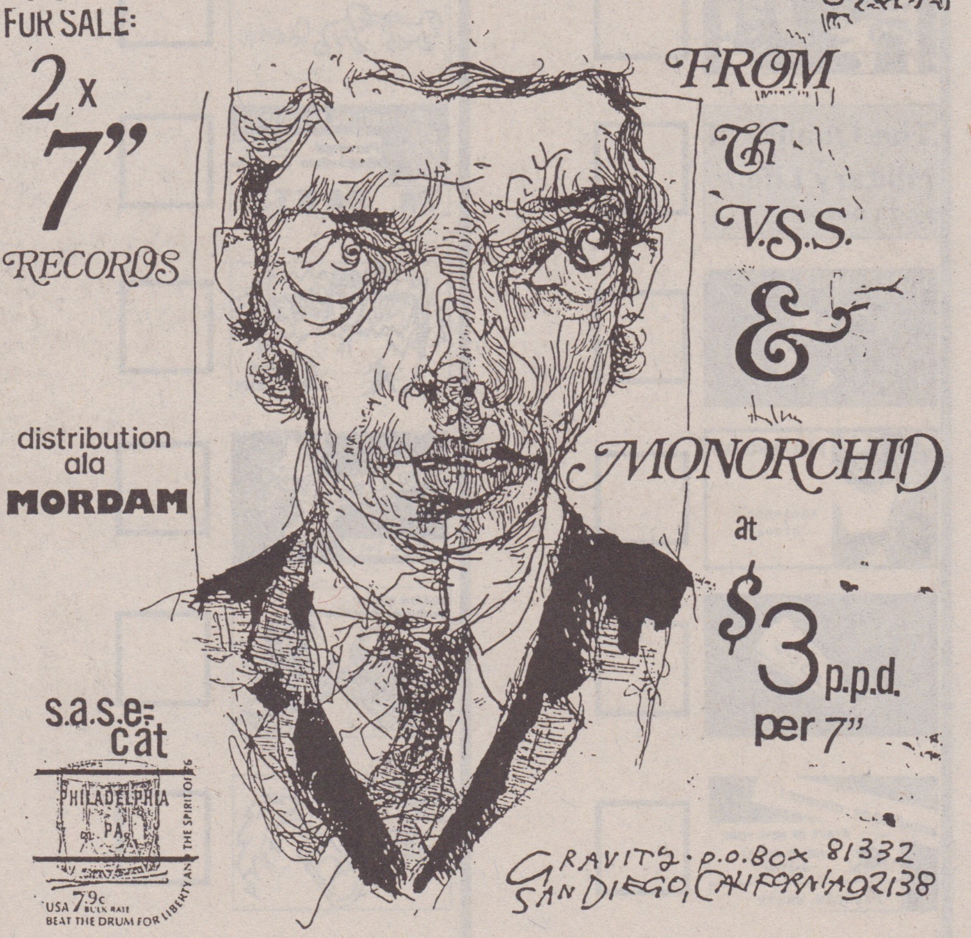

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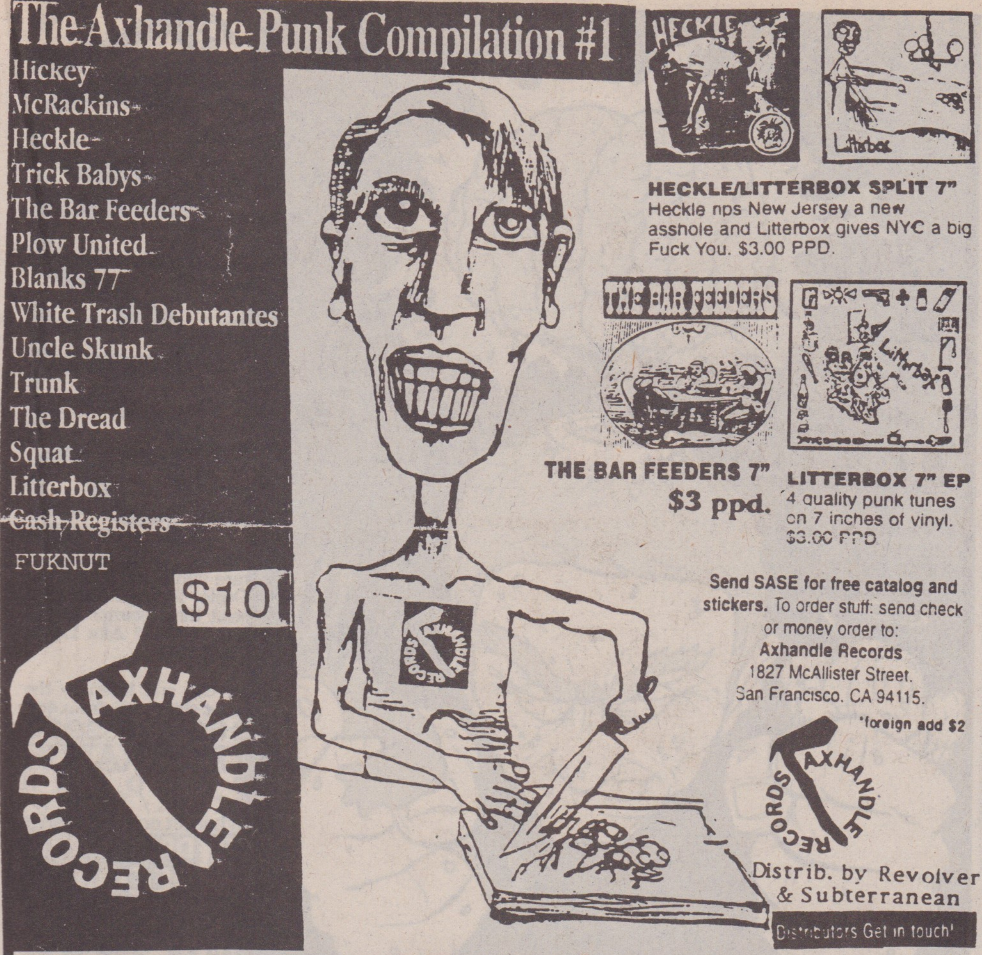

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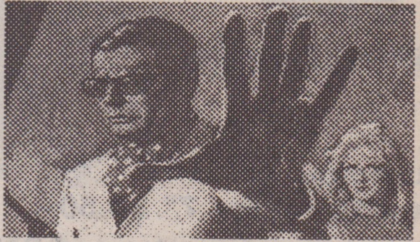

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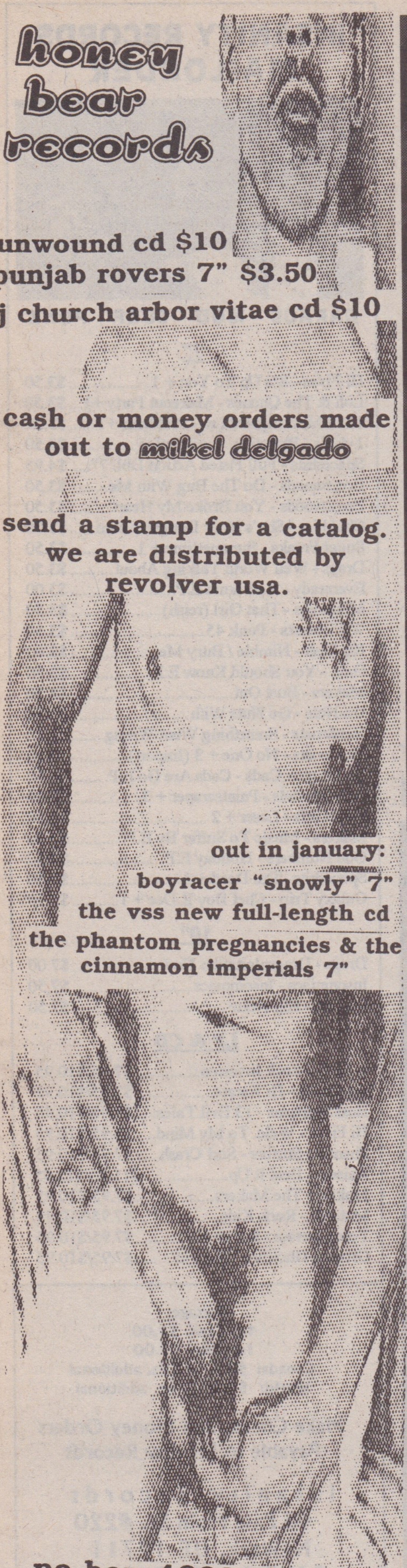

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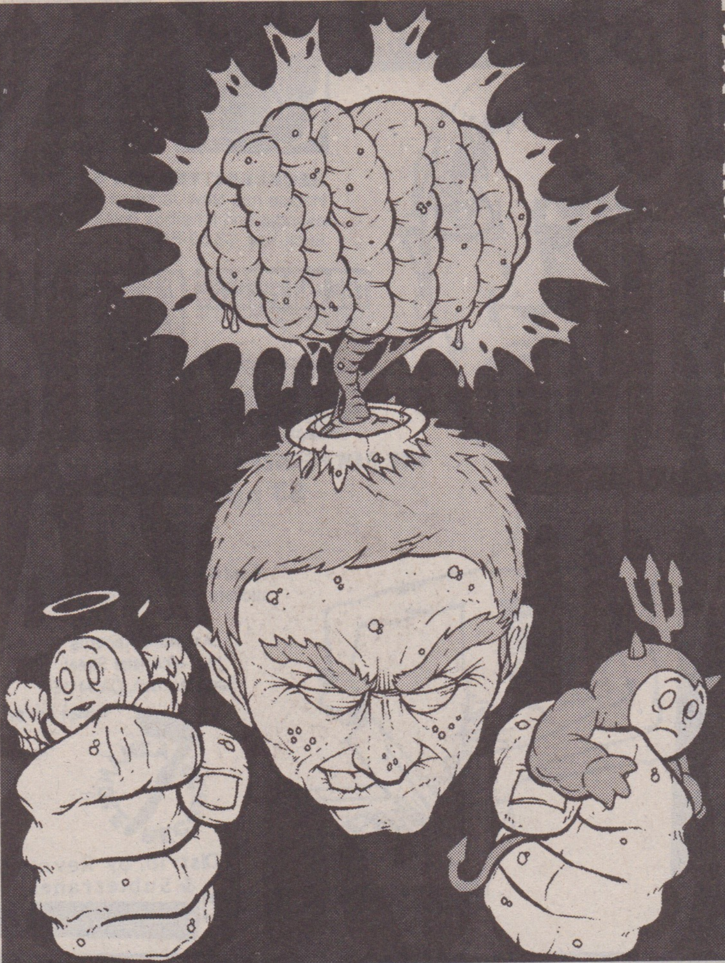

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Scene reports

WISCONSIN

I'm Anthony from Green Bay. Wisconsin! We'll get to Green Bay soon. First I'll get you the other information. When you think Wisconsin you may think cheese and beer but there's more! Lots of diverse punk rock. ranging from poppy to hardcore. is coming out of Wisconsin as of late.

When not hangin' out in strip bars. **THE MONOS** are playing rad pop punk Screeching Weasel-style. They have a tape titled "Drunk As Punk" as well as free stickers and beer labels. Write to 112 Timblin Dr.. №3. Kewaskum WI. 53040.

ASININE SOLUTION play some of the most intense hardcore out of Wisconsin and have a 7" titled "Escape To Wisconsin". Write Jasper and the rest of the band at 3095 N. 50th Avenue. Chippewa Falls. WI 54729. They're big Jake Leinenkugel fans too!! Another band from Chippewa to watch for is **THE SCUZZ**.

REMISSION is a powerful socially minded hardcore assault with 2 singers! They feature former members of **THE CROOKS. STAND OFF.** and **VARMENT**. They have a full length release out on Beer City Records and buttons too. Write to 1309 South 21st. Manitowoc. WI 54220. Other Manitowoc bands playing are **EFIL** and **4TH CLASS**. If you dig **REMISSION**. you'll like them too! High School punks **THE PROCRASTINATORS** come from Appleton. Party punk with songs like "Stick Your Feet Down My Pants" and "Shave The Cat".

Manitowoc punks **THE LAST SONS OF KRYPTON** mix punk with just a tad surf and rock hard! They relocated to DePere and released a 7" on Bulge Records with the hit single "Kristina Kay Is Gonna Get Raped". They plan to move to Florida and change their name to **THE KRYPTONS**. They will play their last show in Green Bay with **THE ABANDONED. MAXIMUM VACUUM POWER**. and **THE CUTE AND FUZZY BUNNIES** in December 1996 at The Concert Cafe. We'll miss them. Algoma's **THE CUTE AND FUZZY BUNNIES** are a fun light punk rock band who really know how to play and rock!

Madison's **COOLHAND BAND** play a mix of punk. Elvis Costello. and The Plimsouls. More rock than punk but they should be mentioned because they are an excellent band. They have a split 7" on Rootbeer Records with **GALS PANIC**.

For scumrock GG Allin-type music look to Milwaukee and Kenosha. Beer City Records Recording Artists **THE MOTHERFUCKERS. 10-96.** and **BEAUTIFUL BERT AND THE LUSCIOUS ONES** all play obnoxious drunk scumrock that's loud and worth checking out.

And now on to the thriving punk rock scene of Green Bay! This is somethin everyone should want to check out. Heading the pack is a band called **BORIS THE SPRINKLER** featuring Rev. Norb. I love them. Everyone else loves them. Enough said. A couple yards behind **BORIS** is **THE VANILLA JACKSONS** featuring Jesse Wait!! They are Spunk Rock gods. What is Spunk Rock? It's what punks listen to when not listening to punk. Lots of energy and great guys as well. Write to PO Box 63. Denmark. WI 54208.

PROCRASTINATORS

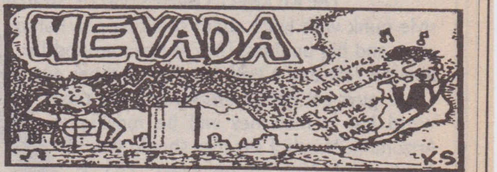
FOXY are party punks who I thought broke up but keep showing up at shows. They have a 2 song 7" on Blue Baby Records called "Jesse James". **LADY SPEEDSTICK** are next in line and play old school punk. If you see them live their singer Mark may be wearing a dress. Just a warning. **THE TANTRUMS** play surf rocknroll with an edge. They include former members of **DEPO PROVERA** and **PUBLIC DISGRACE**. They have a 7" on Bulge Records. **THE ABANDONED** play Ramones influenced poppy power pop and have a song called "Melissa Needs An Attitude Adjustment (Someone Get The Bat)". They have shirts as well as tapes and free stickers. Write to 400 14th Ave.. Green Bay. WI 54303.

Last. but not least. is the crooked edge kotter kore band **THE HORSHACKS**! They play a perfect mix of punk and hardcore. Very rude. in-your-face. and abrasive. They have played in Green Bay as well as Appleton. Manitowoc. Chippewa Falls and EauClaire. They have shirts. tapes. and free stickers. Write to 2124 Hawthorne Heights. DePere. WI 54115.

Some zines are going strong too! ***If You Have Scene. What We Have Zine*** mixes tons of interviews of punk bands as well as record reviews. show reviews. and more. PO Box 12741. Green Bay. WI 54307. ***Logg Magazine*** is lots of fun. Jam-packed with top ten lists. punk rock thoughts. editorials. show reviews. and general spunkness. Send $1 to THE VANILLA JACKSONS address for a sample copy. ***Trash O Rama*** fanzine is a mix of cult and gore movie reviews with punk rock interviews thrown in for good measure. Issue 11 is out now with a Queers interview. Write to THE HORSHACKS address for a copy.

Green Bay has sadly lost **The Roach House**. For those unaware of what **The Roach House** was. it was a house located on Smith Street that had been having basement shows since late 1994. The girls living at the house couldn't keep up the rent and had to move out. The Roach House brought in tons of talented local bands as well as more major bands including Swingin' Utters. AFI. Screw 32. Hiatus. The Crumbs. Malefaction. The Totallies. and State Of Fear. On a good note Green Bay has gained **The Concert Cafe** located on 1116 Main Street. It holds about 400 people and has 7 to 8 shows a month. It is an all ages venue and you should check it out if visiting Green Bay.

From: Anthony VanDeuren



NEVADA

Howdy from Las Vegas- To start off. I want to let everyone know that this is not a Nevada scene report. but rather a Las Vegas area report.I know that Reno has a fairly big scene. but since i've never been there I can't tell you about it. Oh well. here goes.......

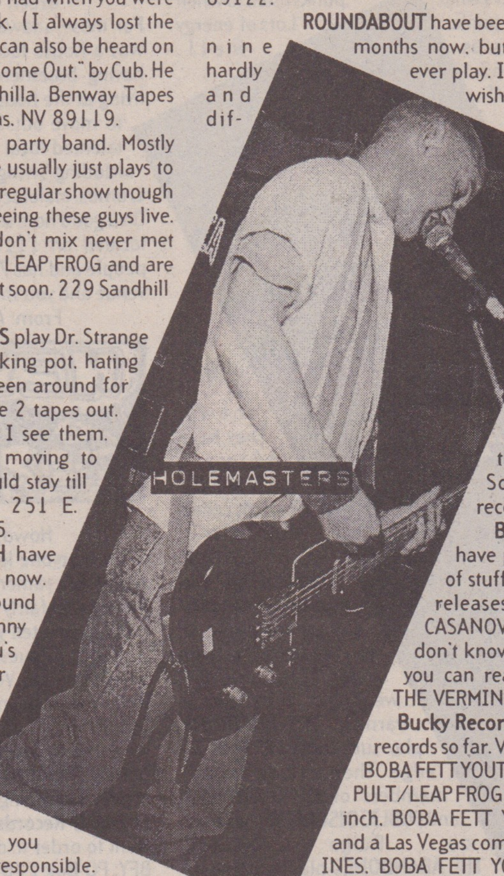
I guess I'll start with the most well known band from Las Vegas. **BOBA FETT YOUTH**. As of lately they haven't been playing a lot of shows. but this is a good thing. For a while they were playing every weekend and getting kinda boring. Now they are only playing about once a month which makes me look forward to seeing 'em again. Their full-length release. on **Bucky Records**. has been selling really well! If you want to order it. do it quickly. they'll be sold-out soon. BFY: PO Box 72671. Las Vegas. NV 89170.

HEROINES are under reconstruction due the absence of lead singer. Kelly Benway. After elly quit the band. **HEROINES** went on to play their already scheduled shows by making up lyric sheets and passing 'em out to people. As of nw they are going to be a three piece with guitr player Debbie and bass player Jennifer both taking up vocal duties. Their seven inch has also been selling really well and has recieved a ton of good reviews. PO Box 92671. Henderson NV. 89009.

ORGANIC plays that poppy stuff that the kids love so much. Their new tape."My fault" is great. I can't believe how much better they have gotten since thier last tape! Why they don't play more shows is a mystery to me. They are one of the most under-rated bands in town.

HEY MAN AND THE COOLS are probably the oddest band here. They have male/female vocals and two bass players but no guitar. I'd have to say that Kurt. the lead bass player. and Venus. the girl singer. make the band! They play punk music combined with ....um........ showtunes. A little like Schlong. but not at all at the same time. Picture Crass and Frank Zappa getting together. 5630 Odessa Dr.. Las Vegas NV 89122.

LEAP FROG SOCIETY are the drunk punks of the scene. They play fast. sloppy punk a la FYP. Recently they went on a two week tour of the West Coast to support their new 7 inch. "Dont Get Caught." (All the record covers for this 7 inch are printed on the inside of beer boxes. That's 500 cases of beer. I gotta tip my hat!) I haven't seen LEAF FROG SOCIETY play lately and rumor has it that although they are not breaking up. they won't be playing anymore shows. They are really good live so I hope this isnt true. Contact them at 6366 Goldmine. Las Vegas NV. **MORGANS ORANGE** is a one man wonder that does lo-fi as good as anyone can. His newest tape is called. "From My Mono Mouth To Yer Stereo Ears." Side 1 has a bunch of songs he played live at the Enigma's Cafe. Side 2 has him reading. "The Truth About Fonzie." It's kinda like



one of those read along book you had when you were little. only you don't get the book. (I always lost the book anyhow.) Morgan's Orange can also be heard on the 7 inch version of. "Come Out. Come Out." by Cub. He plays the guitar on Radio Chinchilla. Benway Tapes 4800 S.Maryland Pkwy. Las Vegas. NV 89119.

CATAPULT is a total party band. Mostly playing house partys. this 3 peice usually just plays to their friends. Whenever they get a regular show though . they always rock. I really like seeing these guys live. Whoever said punk and talent don't mix never met CATAPULT. They have a split with LEAP FROG and are supposed to have a new 7 inch out soon. 229 Sandhill Las Vegas. NV 89110.

THE KICKBALL CHAMPS play Dr. Strange style punk with lyrics about smoking pot. hating cops. and big boobies. They've been around for about a year and a half and have 2 tapes out. These guys get better everytime I see them. Word has it that they will be moving to Arizona in March. I say they should stay till April. April 20th to be exact. 251 E. Chapparal. Henderson NV 89015.

PUCKERED STAR FISH have been around for quite some time now. They have 2 tapes out that sound pretty good. Their lyrics are funny and the singer likes to wear tu-tu's and loather underwear to all their shows. They have been out of comission for a little bit 'cause the bass player is pregnant. but will be playing again as soon as her kid pops out. If you are ever on the strip and get bombed by a shitload of stuffed animals you can be sure that these guys were responsible. To find out more about this listen to the lyrics from their song. "Stuffed Animal Raid." 5630 Odessa Dr.. Las Vegas NV 89122.

NON-OXYNAL NINE sounds kinda like the Descendents. Their new tape is pretty good. They actually went into a studio to do it. (Most local tapes are recorded on a boom box) Usually I dont get to see these guys play because they don't do alot of all age shows. I don't really like bars so I try not to go to them. None the less. these guys know how to rock.

THE SCOOTERS. a relatively new band. have been playing all kinds of shows and just got done recording a tape. They play the jump around happy punk that makes everyone smile. I was able to entertain myself one night by shooting spit wads into the bass players dreadlocks. I bet a few of 'em are still in there. 4111 Brookview way . Las Vegas. NV 89121.

THE VERMIN have been playing to the bar crowd for some time now. They have all kinds of stuff out. 7 inch. CD. blah. blah. blah. I don't know why they don't do more all age shows. I think they would be loved. Getting rid of that old dickhead drummer and getting the new guy was the best thing they could ever do. Of all the reviews I've seen on these guys. I haven't seen a bad one yet. Contact them at : PO Box 27801. Las Vegas NV 891126.

4 QUARTS DRUNK are a bunch of little kids that play funny punk rock. They are always doing something wierd. Recently they put a box in Benway Bop Records and asked for drawings for their new t-shirt. 1st place won a T-shirt. 2nd place won a tape. 3rd place won a hug and a kiss. Funny thing is.... everyone got 3rd place. 321 Basic Rd.. Henderson. NV 89015.

THE KNOBS are a new band with only about three shows under thier belt. They are the only oi band in Vegas that I know of. They play funny songs about drinking beer even though the singer is straight edge. They have a new tape out with eight songs i've only got to hear over the phone. Sounds pretty good. Recorded on a karoke machine. 5630 Odessa Dr.. Las Vegas NV 89122.

ROUNDABOUT have been around for about nine months now. but for some reason hardly ever play. I like this band alot and wish that they would get different jobs that would allow them to play more often. 2253 Lapent. Las Vegas. NV 89115

Well. that's all the bands that I can think of. I'm sure that I missed some. Sorry. Next up is record labels.

Behemoth Records have put out a shit load of stuff. A couple VERMIN releases. TRAILER PARK CASANOVAS. and more. I don't know their address but you can reach them through THE VERMINS address.

Bucky Records has put out five records so far. WHOLES seven inch. BOBA FETT YOUTH seven inch. CATAPULT/LEAP FROG SOCIETY split seven inch. BOBA FETT YOUTH full length. and a Las Vegas comp featuring: HEROINES. BOBA FETT YOUTH. LEAP FROG SOCIETY. CATAPULT. and TOMORROWS GONE. Seven inches are $3.00. L.P.'s are $6.00. tapes are $5.00. and C.D.'s are $7.00. BUCKY RECORDS: PO Box 72671. Las Vegas NV 89170.

Gimpy's Deluxe Records have done four seven inches to date. FRIED GREEN. FRIED GREEN/ M.F.I.X split. THE IMPOTENTS. and HEROINES. All seven inches are $3.00. GIMPY'S DELUXE RECORDS: PO Box 92671. Hederson NV 89009.

Loser Records. as of now. have only put out several tapes. but have a comp seven inch in the works that will feature FOUR QUARTS DRUNK. THE HAPPY CAMPERS. ROUNDABOUT. ORGANIC. and THE SCOOTERS.

We have two indy record stores in Las Vegas. **Benway-Bop!** is the only punk record store we have. They sell lots of vinyl and keep their prices low. Out of town bands often go in and sell them their records . tapes. etc. It's right across from the university. 4800 S. Maryland Pkwy. Las Vegas NV 89119. or (702) 597-9440.

The Underground sells mostly garage music. Also. they sell a lot of t-shirts and vintage vinyl. Ton's of collectors items and other stuff like that.This is where I'd go if I wanted to get a makers record or a $100.00 misfits record: 1164 E. Twain. Las Vegas NV 89119 or (702) 733-7025.

As far as show's here. there's not many places for a band to play unless yer NoFX or the Offspring.

The Huntridge just got it's roof back on and are doing shows again. Bigger shows are done here like Face To Face. Bad Religion. and the Circle Jerks. Most shows will run you at least $10.00.

The Backstage At Boomers has started doing punk shows . but i'm sure by the time you read this they will already be finished with 'em. It's a decent place that can probably fit 300 people. They guarantee at least $50.00 to out of town bands. which isn't to bad. Recent bands to play here include THE CRIMINALS and JILL.

Other than that most of the shows have been done in the middle of the desert. These shows are done with a generator. (If yer town has no place to do shows try renting a generator and setting up somewhere that the cops can't find. What could be more d.i.y?)

The Caves is by far the coolest and most well known of the desert spots. It's a 5 to 10 minute drive on a long dirt road. The drive isn't even that bad except for the last minute or two. Other than that this place rules. The bands set up inside this huge cave. The rocks make good seats and the fire. which someone will most likely light before the night is through. gives it that down home feel. Out of town bands are paid by donations only which usually proves to work out well. Best of all there are no asshole security guards to worry about.

Next is **Pabco**. This place is just a big spot in the middle of nowhere. I've often wondered who first decided to do shows out here. I mean. theres nothing special about this place that would make you want to keep going here. A lot of dirt and cactus. Thats it.

The Tubes is a totally cool place to do shows at. This place used to be some kind of water treatment thingie. It kinda reminds me of a giant cement handball court. with the main wall being about 30 ft. tall. Tons of spray paint and broken beer bottles make this place complete. I've seen a lot of really cool bands play here. Unfortuanately. shows here are few and far between 'cause the cops started showing. Oh well.......

So this is Las Vegas. If I forgot about you.......too bad. Write yer own report. I was going to write about some of the cool things and places that exist here in Vegas .but decided not to. If any one reading this plans on being in Vegas any time soon just write to someone on here . I'm sure you can find a couple of people who wouldn't mind being yer personal tour guide. Viva Las Vegas!!!!!

So how are ye all? It's been a while since the last scene report from Ireland and I'm happy to say that things have been on the up and up punk rock wise. More and more people seem to be getting involved in the DIY/ independent way of doing things. Of course this means that some scumbag promoters. venue owners and bands are exploiting this for their own financial and egocentric ends. giving the impression that they give a fuck while all of the time filling their pockets.

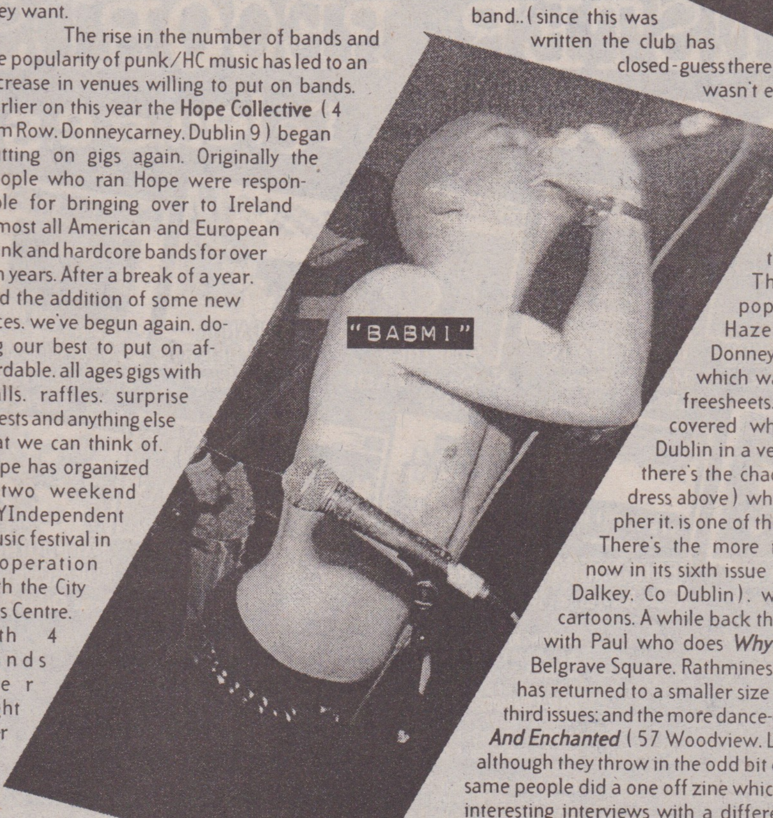
Anyway on to much better and brighter things - like music! The quality of bands has been improving all the time and one of the most popular (and rightly so) are the three piece **JACKBEAST** (40 Synge St. Dublin 1). who play intense. choppy Albini-esque hardcore in the vein of Shellac. The best way to experience them is live although thus far they've released one demo. have a track on a compilation and occupy one side of a split 7" recently released on Rejected/Kollusion Records (the other side occupied by UK ska punks Spithead). I hear that there's a full length on the way quite soon. Another much liked band with an LP due out on Rejected Records (9

Woodlands Ave. Dun Laoghaire. Co Dublin) are the garage-y. punky. funky. hardcore kids known as **BAMBI**, who have a previous single called "The Psychedelic Sound of the Orange Whip" also released on Rejected Records. Mero from Rejected has been quite busy lately with. among others a split 7" from American punk inspired **STOMACH** with actual American punks All Day.

The punk as fuck (a la seventies and early eighties UK) sound of the **STEAM PIG** (55 Fonten-Oi St. Dublin 7) are also due to be put to vinyl by a Japanese label in the new year so for the moment you'll have to be content with their demo "Getting over the wall...". The sloppy. trashy **HOLEMASTERS** (contact Dave: 01 6799097) are planning to release an LP on their own label soon as well. As for demos the cream of the crop has to be "Social Welfare" from Kilkenny exiles **CHEAPSKATE** (2 Ashfield Pk. Terrenure. Dublin 6W): energetic punk that sounds like Snuff colliding with DOOM. Also from beyond the pale come **NECKWEED** (Monure. Graiguecullen. Carlow) with their very metal sounding demo "Music for Elevators".

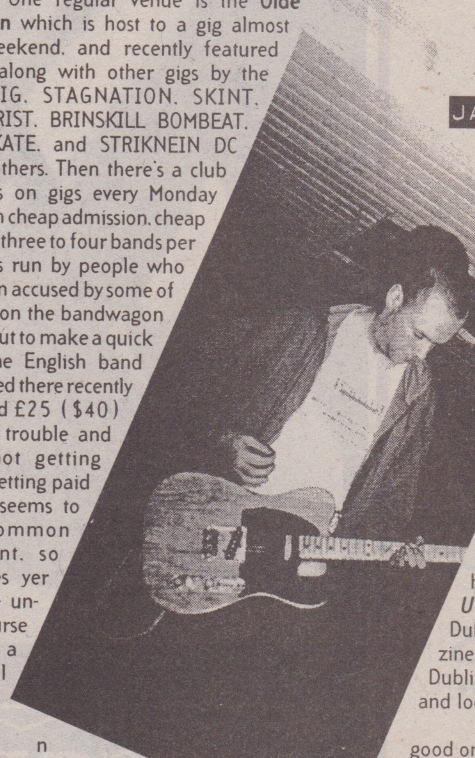
Then there's **THE DISFUNCTIONALS** with their pop-metal-punk demo available from Lyncher. 50 Grange Road. Baldoyle. Dublin 13. Also aging and balding punkers **BRAWL** finally called it a day and you can hear what they sounded like by checking out their mini LP "Thalidomide" on Allied Recordings. Not as aging but definitely balding. **MONKHOUSE** also knocked it on the head with a posthumous release "The Final Indignity" on Rejected. and at least one new band. **STEEKY**, have risen from the ashes. Other bands to keep an eye out for if you're in and around Dublin are **HOLOCHRIST**, **SITAR**, **STAGNATION**, **BRINSKILL BOMBEAT**, **PORN**, **NAPPYRASH**. There are of course other bands around who have decided to deal with major labels and ethically unsound labels which I haven't included who would consider themselves punk bands. They can write and let you know all about it if they want.

The rise in the number of bands and the popularity of punk/HC music has led to an increase in venues willing to put on bands. Earlier on this year the **Hope Collective** (4 Elm Row. Donneycarney. Dublin 9) began putting on gigs again. Originally the people who ran Hope were responsible for bringing over to Ireland almost all American and European punk and hardcore bands for over ten years. After a break of a year. and the addition of some new faces. we've begun again. doing our best to put on affordable. all ages gigs with stalls. raffles. surprise guests and anything else that we can think of. Hope has organized a two weekend DIYIndependent music festival in cooperation with the City Arts Centre. with 4 bands per night over 6 nights. workshops on everything from drumming to how to use 4 track equipment and press releases etc. plus lots of information and distro stalls and a couple of panels discussing DIY and independent music. zines etc vs the corporate way of doing things. and whether collectives work or not. We work on a no guarantee basis most of the time and treat bands very well (or so we've been told).



"BABMI"

One regular venue is the **Olde Chinaman** which is host to a gig almost every weekend. and recently featured COITUS along with other gigs by the STEAMPIG. STAGNATION. SKINT. HOLOCHRIST. BRINSKILL BOMBEAT. CHEAPSKATE. and STRIKNEIN DC among others. Then there's a club that puts on gigs every Monday night with cheap admission. cheap beer and three to four bands per show. It's run by people who have been accused by some of jumping on the bandwagon and are out to make a quick buck. One English band who played there recently were paid £25 ($40) for their trouble and bands not getting paid or getting paid fuck all seems to be a common complaint. so you takes yer chances - unless of course you're a well known American band.. (since this was written the club has closed - guess there wasn't enough cash in punk for them).



JACKBEAST

As far as zines go. free zines seem to be the way to go. There's the ever popular *React* (31 Hazel Road. Donneycarney. Dublin 9) which was one of the first freesheets. and it has always covered what's going on in Dublin in a very level way. Then there's the chaotic *Rejected* (address above) which. once you decipher it. is one of the funniest around. There's the more recent *Loserdom*, now in its sixth issue (35 Mapas Road. Dalkey. Co Dublin). with opinions and cartoons. A while back they did a split issue with Paul who does *Why Me?* (Flat 5. 16 Belgrave Square. Rathmines. Dublin 6) which has returned to a smaller size for its second and third issues: and the more dance-orientated *Slanted And Enchanted* (57 Woodview. Lucan. Co Dublin). although they throw in the odd bit of punk rock (the same people did a one off zine which contained some interesting interviews with a difference called *Sugar And Ecstasy*). From outside of Dublin come *Scream* (Stephen. Monure. Graiguecullen. Carlow) and *Snot* (Stephen. 69 Grange Heights. Waterford). Other free zines that are a little less frequent are *King Of The Sad People* (Old Train Station. Palace East. Clonroche. Co Wexford) with its mix of punk. football and pulling the piss and *Ethos* (PO Box 3327. Dublin) which attempts to balance coverage of independent and corporate "indie" releases. Myself and Sinbad do a regular monthly free news sheet called *Gearhead Nation* (57 Stapolin Lawns. Baldoyle. Dublin 13) which covers news. reviews. political information and plenty of opinions. with a monthly print run of 500. We're up to №32 at time of writing.

What about zines you have to pay for? Well there's the steady *Nosebleed* (The Monkepuzzle Tree. 3A Grantham Place. Dublin 8) which covers music primarily (although there was a porn ish a while back). the mainly review-based *Mind Riot* (PO Box 87. 20 Christchurch Place. Dublin 8). the football meets music attitude of *Wide/No Way Referee* (31 Hazel Rd. Donneycarney. Dublin 9). the cut and paste *Damage Is Done* (Gurteen. Johnstown Br.. Enfield. Co Meath) along with newcomer *Muffmonsters On Prozac* (PO Box 44. Belfast BT1) and *Fake* (38 Aughavannagh Rd. Crumlin. Dublin 12) which has its third issue just out. Then there's *Indeed U R* (Orly. 1 Willington Drive. Tempelogue. Dublin 6W) and last but not least an informed zine called *Global Negation* (79 Waterloo Rd. Dublin 4. Ireland) which has some quality writing and looks promising.

As far as distros go there's one particularly good one called **Reaction Distribution** (2 Ashfield Pk. Terrennure. Dublin 6w). which is run by two of the lads from CHEAPSKATE. They'll take zines. CDs. Vinyl. T-Shirts. whatever - get in touch and ask for their list. Then there's young Niall over at **React** (address above) who distributes smaller runs of zines and records. At the moment as part of the Hope Collective I'm starting a zine distro so if you want your zine put around shops. gigs. etc write (57 Stapolin Lawns. Baldoyle. Dublin 13)!

One of the newest additions to Dublin's thriving scene is a bookshop/cafe called the **Garden of Delight** at Christchurch Place. Just a few months old. it stocks some of the best books on sexuality. politics. punk. drugs. social issues and literature along with zines and the odd T-shirt. The staff are very friendly and always up for a chat - well worth visiting.

Aside from all of this activity there have been a couple of Punk Picnics in Drogheda and Courtown. which included football. Tug-O-Wars. games. kids. food. and bands and were brilliant crack. and there was one as recently. in Wexford. at the end of August. Well done to all involved in organizing those. We even had a punk wedding!

Catharsis 5 (57 Stapolin Lawns. Baldoyle. Dublin 13) was eventually published as part of Gearhead Nation and hopefully everything else mentioned will just keep growing stronger. Don't forget that what's mentioned in here isn't by any means comprehensive and I don't pretend to be in touch with everything that's going on. There is a huge amount going on all over the country and in Dublin. and because of the web-like nature of the network that exists some of the people in this report will have other connections to other activities. so get in touch and find out what else is going on. after all the whole point of it is to do it yourself.....

If anybody is looking for photos of bands playing in Dublin. contact: Fletch. 282 South Circular Road. Dublin 8. Ireland. Bye. Derek.

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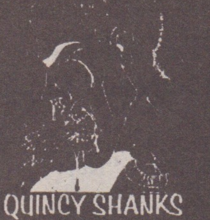

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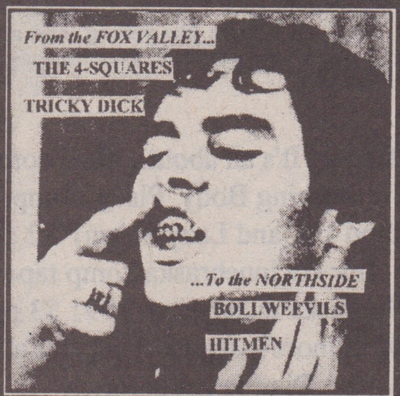

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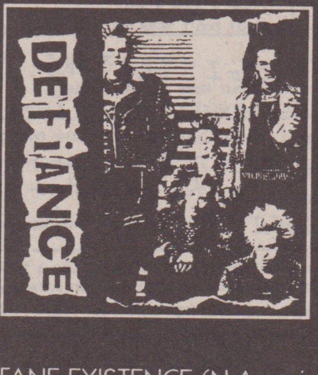

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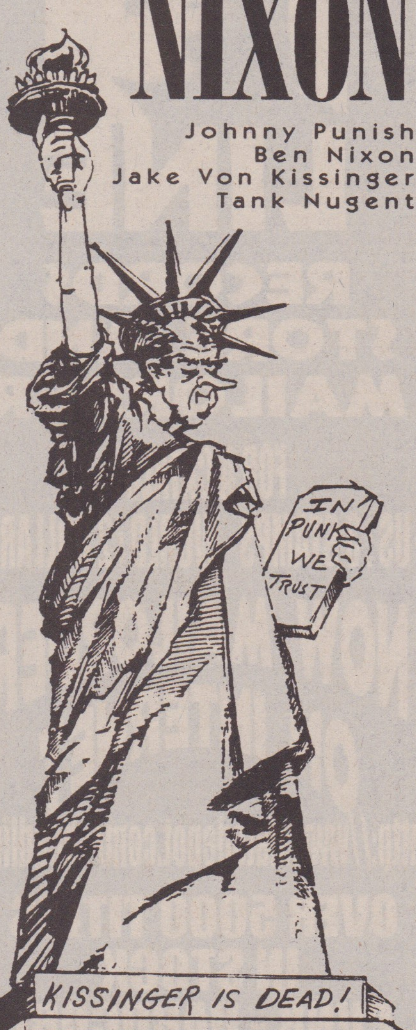

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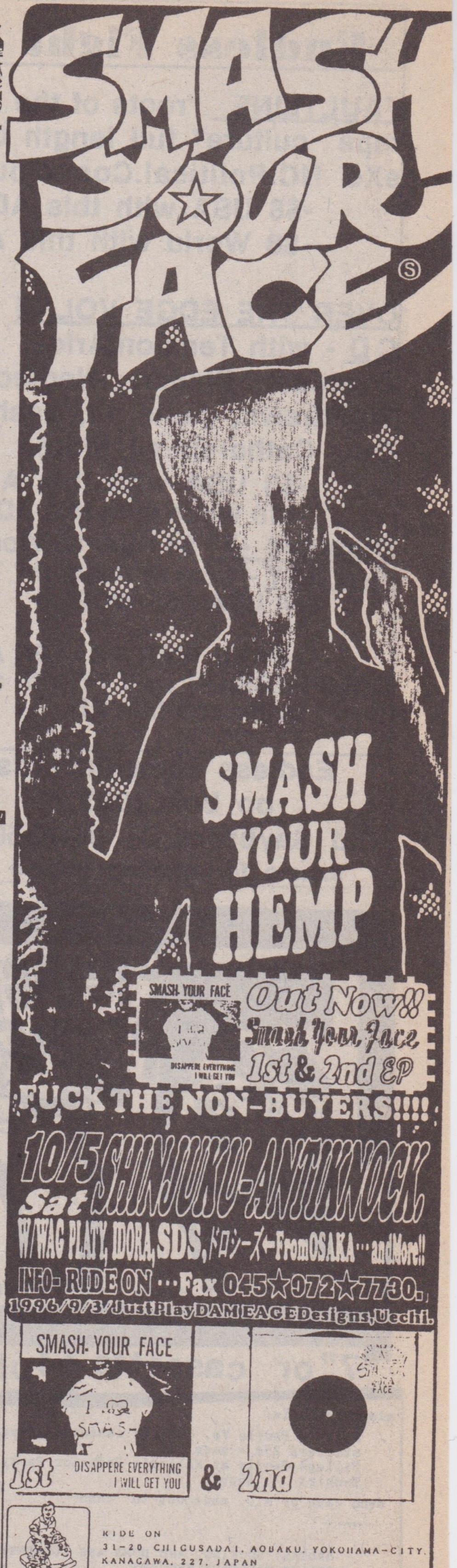
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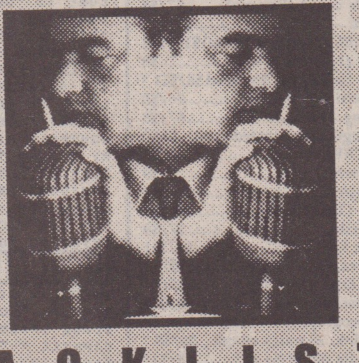

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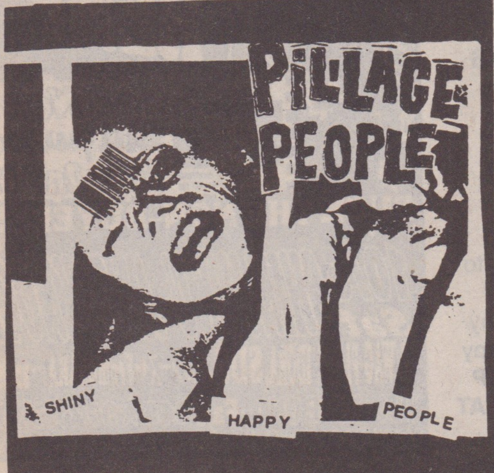

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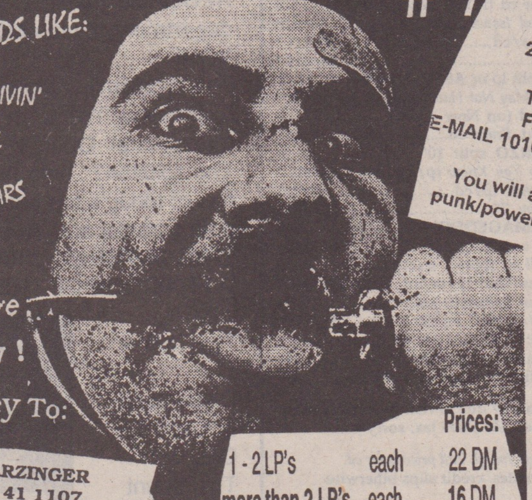

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BLANKS 77

Blanks 77 are not crusty. They re not dirty, political or trendy. They ve been around for almost 6 years and still play straight-up punk rock with snotty vocals and total pogo choruses. They stuck to their 77 classic style thru the straightedge hardcore years of the NYC scene, they survived the hordes of crusty peace punk vegan reich bands, and they re still kickin during the new dawn of MTV corporate punk rock. Their songs and looks might be hip now, but Blanks 77 will still be playin the same shit they love long after the trends die. It will always be about the sex, the drinking, the drugs, and the punk rock... in that order!!!

Blanks are: Mike Blank - vocals, the ever-so-handsome TJ Blank - bass, Renee Wasted - guitar, and Chad 10 Seconds - drums. The interview was conducted at a pool party by George Tabb. Also present was Sue-the-tshirt-girl/manager, members of Furious George, and around 20 half-drunken underage kids.

MRR: Ok, we re here with the Blanks 77.

Screams from everyone: "Its NOT the Blanks 77!!"

MRR: Have you trademarked the name?

Mike: For the interview, yes. Off the record, no.

MRR: Ok, you guys just got signed and put an album out on Radical Records from NYC. Let s talk about Radical. Where did they come from and how is it working for you?

Timm: I saw our CD in The Wall!

Renee: Yeah, you can find it in the computer thingie under "Reggae". That s how well Radical is doing.

Mike: They did the Oi!/Skampilation... they asked us to put out a record, so...

MRR: Were you guys looking at other labels before Radical?

Mike: We really tried!

Renee: Lookout! records hated us, Epitatph..hated us.

Mike: I wrote them all nasty letters! Now Taang is interested..

Renee: Yeah, NOW they want us..

MRR: Like who?

Mike: Taang, New Red Archives...

Timm: Sire.

MRR: Sire???! ! ! ! Who s gonna blow Seymour Stein?

Timm: Renee.

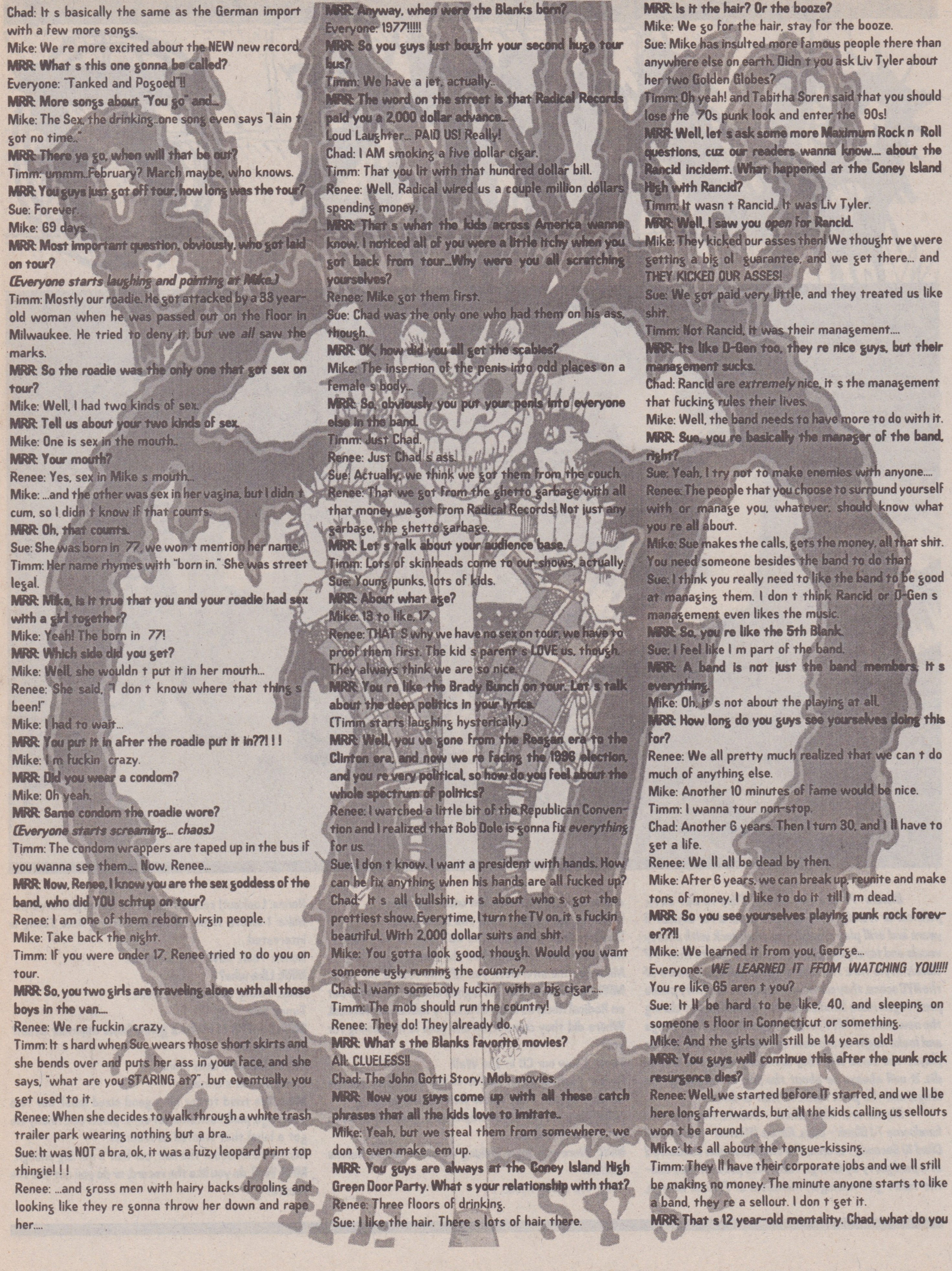
MRR: I think he likes men.

Timm: Renee s a man.

Mike: We tried to get on a good sized label, but two years ago, punk rock was not very.. punk rock, finally we got a label that wanted us from NY.

Renee: Its all about the hair, our hair s not big enough.

MRR: Well, do you like the record, or do you not like the record?



Chad: It s basically the same as the German import with a few more songs.

Mike: We re more excited about the NEW new record.

MRR: What s this one gonna be called?

Everyone: "Tanked and Pogoed"!!

MRR: More songs about "You go" and...

Mike: The Sex, the drinking..one song even says "I ain t got no time.."

MRR: There ya go, when will that be out?

Timm: ummm..February? March maybe, who knows.

MRR: You guys just got off tour, how long was the tour?

Sue: Forever.

Mike: 69 days.

MRR: Most important question, obviously, who got laid on tour?

(Everyone starts laughing and painting at Mike.)

Timm: Mostly our roadie. He got attacked by a 33 year-old woman when he was passed out on the floor in Milwaukee. He tried to deny it, but we *all* saw the marks.

MRR: So the roadie was the only one that got sex on tour?

Mike: Well, I had two kinds of sex.

MRR: Tell us about your two kinds of sex.

Mike: One is sex in the mouth..

MRR: Your mouth?

Renee: Yes, sex in Mike s mouth...

Mike: ...and the other was sex in her vagina, but I didn t cum, so I didn t know if that counts.

MRR: Oh, that counts.

Sue: She was born in 77, we won t mention her name.

Timm: Her name rhymes with "born in." She was street legal.

MRR: Mike, is it true that you and your roadie had sex with a girl together?

Mike: Yeah! The born in 77!

MRR: Which side did you get?

Mike: Well, she wouldn t put it in her mouth...

Renee: She said, "I don t know where that thing s been!"

Mike: I had to wait...

MRR: You put it in after the roadie put it in??!!!

Mike: I m fuckin crazy.

MRR: Did you wear a condom?

Mike: Oh yeah.

MRR: Same condom the roadie wore?

(Everyone starts screaming... chaos)

Timm: The condom wrappers are taped up in the bus if you wanna see them.... Now, Renee...

MRR: Now, Renee, I know you are the sex goddess of the band, who did YOU schtup on tour?

Renee: I am one of them reborn virgin people.

Mike: Take back the night.

Timm: If you were under 17, Renee tried to do you on tour.

MRR: So, you two girls are traveling alone with all those boys in the van....

Renee: We re fuckin crazy.

Timm: It s hard when Sue wears those short skirts and she bends over and puts her ass in your face, and she says, "what are you STARING at?", but eventually you get used to it.

Renee: When she decides to walk through a white trash trailer park wearing nothing but a bra..

Sue: It was NOT a bra, ok, it was a fuzy leopard print top thingie!!!

Renee: ...and gross men with hairy backs drooling and looking like they re gonna throw her down and rape her....

MRR: Anyway, when were the Blanks born?

Everyone: 1977!!!!!

MRR: So you guys just bought your second huge tour bus?

Timm: We have a jet, actually..

MRR: The word on the street is that Radical Records paid you a 2,000 dollar advance...

Loud Laughter... PAID US! Really!

Chad: I AM smoking a five dollar cigar.

Timm: That you lit with that hundred dollar bill.

Renee: Well, Radical wired us a couple million dollars spending money.

MRR: That s what the kids across America wanna know. I noticed all of you were a little itchy when you got back from tour...Why were you all scratching yourselves?

Renee: Mike got them first.

Sue: Chad was the only one who had them on his ass, though.

MRR: OK, how did you all get the scabies?

Mike: The insertion of the penis into odd places on a female s body..

MRR: So, obviously you put your penis into everyone else in the band.

Timm: Just Chad.

Renee: Just Chad s ass.

Sue: Actually, we think we got them from the couch.

Renee: That we got from the ghetto garbage with all that money we got from Radical Records! Not just any garbage, the ghetto garbage.

MRR: Let s talk about your audience base.

Timm: Lots of skinheads come to our shows, actually.

Sue: Young punks, lots of kids.

MRR: About what age?

Mike: 13 to like, 17.

Renee: THAT S why we have no sex on tour, we have to proof them first. The kid s parent s LOVE us, though. They always think we are so nice.

MRR: You re like the Brady Bunch on tour. Let s talk about the deep politics in your lyrics.

(Timm starts laughing hysterically.)

MRR: Well, you ve gone from the Reagan era to the Clinton era, and now we re facing the 1996 election, and you re very political, so how do you feel about the whole spectrum of politics?

Renee: I watched a little bit of the Republican Convention and I realized that Bob Dole is gonna fix *everything* for us.

Sue: I don t know. I want a president with hands. How can he fix anything when his hands are all fucked up?

Chad: It s all bullshit, it s about who s got the prettiest show. Everytime, I turn the TV on, it s fuckin beautiful. With 2,000 dollar suits and shit.

Mike: You gotta look good, though. Would you want someone ugly running the country?

Chad: I want somebody fuckin with a big cigar.....

Timm: The mob should run the country!

Renee: They do! They already do.

MRR: What s the Blanks favorite movies?

All: CLUELESS!!

Chad: The John Gotti Story. Mob movies.

MRR: Now you guys come up with all these catch phrases that all the kids love to imitate..

Mike: Yeah, but we steal them from somewhere, we don t even make em up.

MRR: You guys are always at the Coney Island High Green Door Party. What s your relationship with that?

Renee: Three floors of drinking.

Sue: I like the hair. There s lots of hair there.

MRR: Is it the hair? Or the booze?

Mike: We go for the hair, stay for the booze.

Sue: Mike has insulted more famous people there than anywhere else on earth. Didn t you ask Liv Tyler about her two Golden Globes?

Timm: Oh yeah! and Tabitha Soren said that you should lose the 70s punk look and enter the 90s!

MRR: Well, let s ask some more Maximum Rock n Roll questions, cuz our readers wanna know.... about the Rancid incident. What happened at the Coney Island High with Rancid?

Timm: It wasn t Rancid.. It was Liv Tyler.

MRR: Well, I saw you *open* for Rancid.

Mike: They kicked our asses then! We thought we were getting a big ol guarantee, and we get there... and THEY KICKED OUR ASSES!

Sue: We got paid very little, and they treated us like shit.

Timm: Not Rancid, it was their management....

MRR: Its like D-Gen too, they re nice guys, but their management sucks.

Chad: Rancid are *extremely* nice, it s the management that fucking rules their lives.

Mike: Well, the band needs to have more to do with it.

MRR: Sue, you re basically the manager of the band, right?

Sue: Yeah, I try not to make enemies with anyone....

Renee: The people that you choose to surround yourself with or manage you, whatever, should know what you re all about.

Mike: Sue makes the calls, gets the money, all that shit. You need someone besides the band to do that.

Sue: I think you really need to like the band to be good at managing them. I don t think Rancid or D-Gen s management even likes the music.

MRR: So, you re like the 5th Blank.

Sue: I feel like I m part of the band.

MRR: A band is not just the band members. It s everything.

Mike: Oh, it s not about the playing at all.

MRR: How long do you guys see yourselves doing this for?

Renee: We all pretty much realized that we can t do much of anything else.

Mike: Another 10 minutes of fame would be nice.

Timm: I wanna tour non-stop.

Chad: Another 6 years. Then I turn 30, and I ll have to get a life.

Renee: We ll all be dead by then.

Mike: After 6 years, we can break up, reunite and make tons of money. I d like to do it till I m dead.

MRR: So you see yourselves playing punk rock forever??!!

Mike: We learned it from you, George...

Everyone: ***WE LEARNED IT FFOM WATCHING YOU!!!!***

You re like 65 aren t you?

Sue: It ll be hard to be like, 40, and sleeping on someone s floor in Connecticut or something.

Mike: And the girls will still be 14 years old!

MRR: You guys will continue this after the punk rock resurgence dies?

Renee: Well, we started before IT started, and we ll be here long afterwards, but all the kids calling us sellouts won t be around.

Mike: It s all about the tongue-kissing.

Timm: They ll have their corporate jobs and we ll still be making no money. The minute anyone starts to like a band, they re a sellout. I don t get it.

MRR: That s 12 year-old mentality. Chad, what do you

wanna say?

Chad: This interview sucks. Everyone is just screaming things. I hate interviews. Why can t you ask a question and we all answer it?

MRR: OK, why are you getting watched while you do this interview? *(referring to the 15 or so kids standing around staring at the band)*

Chad: I don t know, but let s start over and be serious. Like, what are everyone s influences....

MRR: Ok, that s a serious question..

Chad: Dwarves and Kiss. 1973-1980...Kiss, not the Dwarves.

Mike: I think the band got really good when we all started worshipping the Dwarves. Plus, we play like the Ramones play, non-stop, and shit. The subject material... like blood, guts, and pussy .

Chad: For 45 minutes, we give it our all.

MRR: Renee, what are your influences?

Timm: Passing out in the bus.

Renee: D-Generation.

MRR: Oh right, I forgot, what is it that Jesse made you do?

Renee: He made me bark like a dog.

MRR: Oh my. What were you guys like in high school?

Mike and Timm: Geeks. We got beat up.

Mike: Quiet, shy. I got into the punk rock around junior year.

Renee: All the outcasts in high school are punks now, and all the popular people are married.

Timm: And the ones who made fun of us, now all love it!

MRR: Anymore SERIOUS questions for Maximum Rock n Roll?

Sue: Apparently, there s a dead frog in the pool and I think Evan is trying to get it out. He has so much hair on his back, that s more than I ever needed to know about Evan.

MRR: The video?

Sue: Radical did a video for the Blanks, "Search And Destroy." What if MTV shows it? How do you feel about being on MTV? Is it a good thing?

Mike: If MTV plays anything other than what they re playing now, it would be a good thing!

Chad: The kids would be happy to see us get there, I think.

Timm: Yeah.

Renee: That s what every band thinks, until everyone calls them sellouts.

Sue: I wonder if 5 years from now, Mike will get up and try to sing on-stage like Lars from Rancid with, like, The Hysterics, *(new punk band from NJ consisting of mostly 16 year old boys)* for instance, and someone will punch *him* in the face?

Renee: Hopefully. I might punch him in the face later.

Mike: MTV thought about having a punk show, right? And they destroyed it. I think real punk rockers wouldn t mind seeing our video.

Renee: Why keep it all to yourself? I don t see the sense of preaching to the converted. I d rather be in a band forever than work for someone I hate.

MRR: As long as you don t sing about stupid things, like girls dumping you.

Renee: Then we d be Weston.

Mike: I am telling you, our third album is gonna suck, don t buy it. The second album will be great, but the third one will suck. So we just won t play those songs.

Renee: Great, We ll just keep playing "Let s Riot ....."

Chad: I don t think the Blanks 77 would put out a third album if it sucks. It s not a song until we re all happy. By then we should be making money...

Timm: Yeah, right. Renee will be dead by then. Renee I know, the check got lost in the mail. That s what happened, why we have no money.

MRR: Any last words?

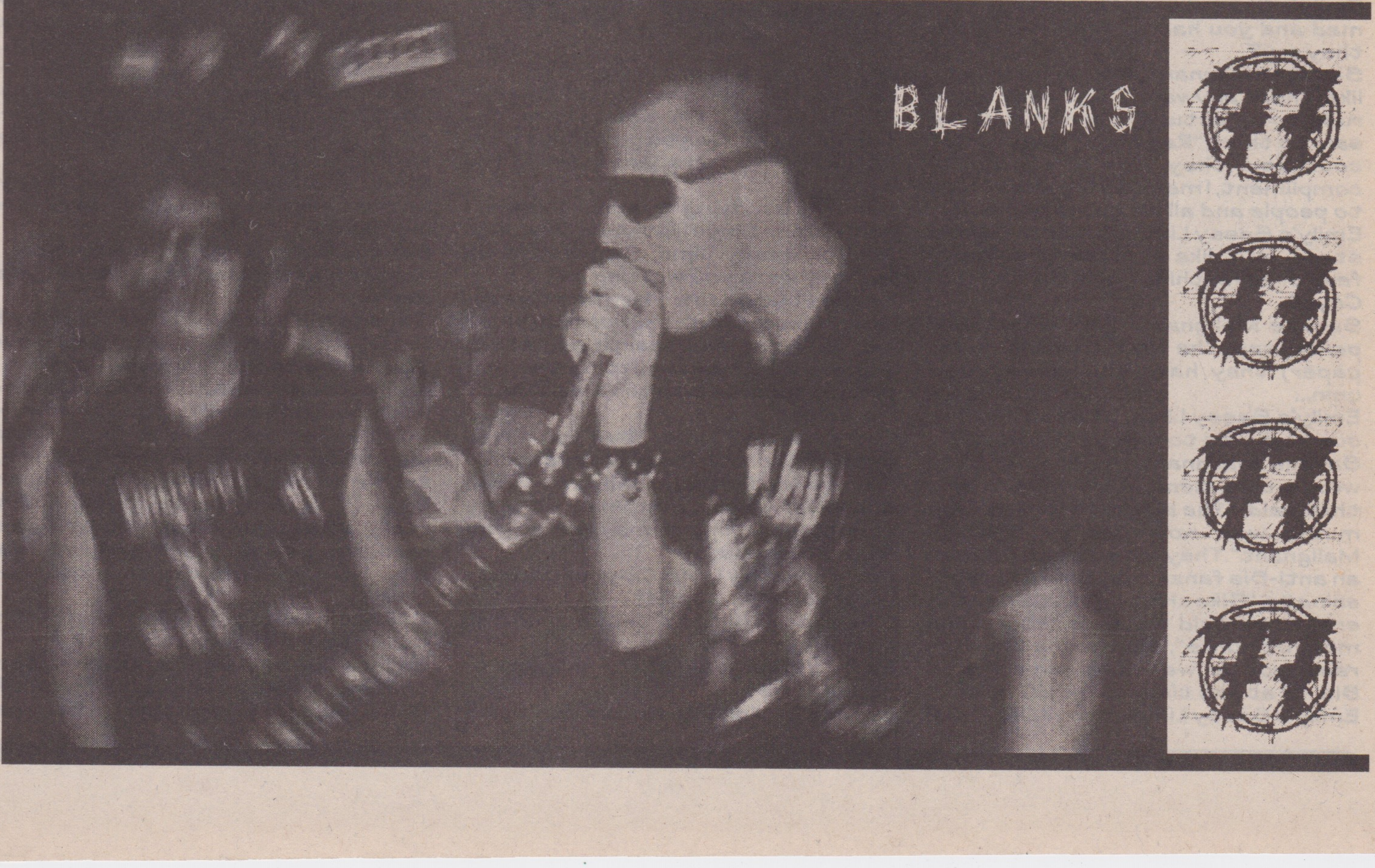
Timm: Bands, if you don t want people to think you re assholes, don t let Stormy book you.

Mike: The third album WILL suck.

Chad: This interview sucked.

Renee: Will someone take Chad out back and fuck him? He needs a good fuck, just look at him.

You can get in touch with the Blanks 77 by writing: 1303 Myrtle St. Hillside, NJ 07205. For shows call Sue at 908-654-0535.



This initially started out as Savage Malignant, which is twin brothers Ben and Nick from Buckinghamshire, England, interviewing Emily's Sassy Lime who are from Southern California, when both bands were in Olympia, Washington, in August 1996. However, Emily's Sassy Lime quickly turned it around and started interviewing Savage Malignant, resulting in both bands interviewing each other. Emily's Sassy Lime is Emily and sisters Amy and Wendy, who are 19 and 17 years old respectively. For Savage Malignant this was their second tour on the West Coast of America, Emily's Sassy Lime were on a three date tour up the West Coast. Both bands are fun to watch: Savage Malignant with their, "chicken on helium", screeching vocals and Emily's Sassy Lime with their youthful abandon and cretinously simple, but deadly songs. They have two full length records and two singles out on X-Mas and Kill Rock Stars whilst Savage Malignant has no releases. The interview took place in the bedroom of Chris from the band Karp.

Emily's Sassy Lime: Ok, so, this war with Bis, how did all this come about?

Savage Malignant: We played with Bikini Kill and Team Dresch in London and Bis were on the show, on Bikini Kill's request, and Team Dresch got pushed down on the bill for Bis, Bis were the teeny bopper band. Team Dresch didn't like their whole deal.

Emily's Sassy Lime: And so you got mad and you had to fight them, did they cry?

Savage Malignant: No, we just don't like them anyway. They were quite rude to us actually even though we said to them "Rad show", just out of courtesy, they didn't return the compliment, I mean we try and be nice to people and all we get is attitude.

Emily's Sassy Lime: Tell us the whole story. Is it like in history, a family feud or something? Is it like the McCoys?

Savage Malignant: Well what happened was, the NME (British music paper) they have this gossip column...

Emily's Sassy Lime: Like the 'Cretinous negligible tosser of the week'?

Savage Malignant: Right... so they wrote this piece, pure fabrication, that said, "The biggest battle in pop music was now Bis vs Savage Malignant". They said we had put out an anti-Bis fanzine and were threatening to, "Bike chain the little squealers", they said we were "sad, aging mohawk punks", that's the bit that really got us, we're the same age as Bis, 19 at the time, we're 20 now.

Emily's Sassy Lime: Aging? Old! Really, they thought you had liver spots and wrinkles or something... oh my gosh, that's harsh. Aging mohawk, really?

Savage Malignant: Well there's some truth in this anyway, we don't like Bis because they represent everything that we're opposed to, they're just a careerist, commercial pop band, they're the new Blur or whatever, why should they even be mentioned in the same context as us?

Emily's Sassy Lime: So how did you guys get the money to come over here. What do you do in England?

Savage Malignant: Well, we go to college and then when the summer vacation began we started working in a factory. What college do you go to?

Ben: Bath College Of Higher Education.

Nick: I've been accepted into Chelsea College of Art to study textile design, so I'll be going there in October.

SAVAGE MALIGNANT

Emily's Sassy Lime: Bath! Baaath (English voice). I've been there, the Roman baths. Do you guys have a cathedral? What are you learning (to Ben)?

Ben: I'm studying Graphic Design, I just finished my first year this July.

Emily's Sassy Lime: So what kinda factory were you working in?

Savage Malignant: They do polystyrene boxes for transporting blood and medicine and hearts and stuff. There's a knack to putting the still pumping hearts into the boxes, naah, I'm kidding.

Emily's Sassy Lime: Then you saved up the box money to come over here?

Savage Malignant: Yeah, we worked there for about a month, we were able to save the money for air fair from doing that.

Emily's Sassy Lime: Do your parents know you're in a band?

Savage Malignant: Yeah they do know.

Emily's Sassy Lime: Do they go to your shows?

Savage Malignant: No, we don't play many shows because we can't get many, that's why we come over here to play. In the last year we've played about six shows in the UK most of which had zero attendance. That's why we're here in the States now, to be able to play shows; it's great when there's lots of kids who dig it, they're screaming away and having fun, in England it's just like, "where's the bar?".

Emily's Sassy Lime:. Ok, say you've got this test where you have to listen to an American band and an English band and you couldn't tell voice wise, you couldn't tell accents, say it was really lo-fi, how would you know? Because you kinda hate all English bands, how would you know which one to hate?

Savage Malignant: We don't hate all English bands, just most of the ones we've seen, there's a few that I do like such as the Diaboliks, Cee Bee Beaumont, Toast. There are several punk bands who we've played with who are deserving, but no-one's ever going to take any notice of them. The Diaboliks did a tour of Germany not so long ago and made £200 a night, when we set up a show with them in London about five people showed up, the whole thing was canceled. It's true to say that you can't get anywhere unless the NME and Melody Maker pay you some attention as they pretty much govern the whole music scene in the country. Over here it's great with the regional magazines and newspapers paying attention to what's going on locally, I mean, we've already had rave reviews down in LA. The U.K music press is only interested in finding mainstream pop bands like Bis to hype, they're not interested in punk bands like ourselves, so we'll never get anywhere.

Emily's Sassy Lime: How many shows have you played this week, every night?

Savage Malignant: This week, once.

Emily's Sassy Lime: In the past seven days?

Savage Malignant: No, we've played Friday, Sunday, Monday, and now Tuesday with Emily's Sassy Lime.

Emily's Sassy Lime: I knew it! Somebody unleashed the beast, somebody's amnesiac here. So you've played like five shows or something, that's more than we've played on our tour, (in unison) Bravo! We've had a really good tour. Chris (Karp) is like medieval, he's very eloquent and he's just like, teddy bears on motorcycles!

Savage Malignant: What's up with teddy bears on motorcycles?

Emily's Sassy Lime: You haven't seen the house next to the Lucky 7 house? (Punk house in Olympia where Savage

Malignant played) There's a motorcycle with a big bear on it. That's so fucked up, that thing is going down. You know what we should talk about, differences in cultures, them coming to America; Coming to Olympia, you see how it is, you see how the houses are, you see how there's these parties every night, you see how it's like a scene, you see how they have 'The Sound Of Music' on their VCR; what do you feel about that because you're from the city aren't you?

Savage Malignant: No, where we live it's rural countryside.

Emily's Sassy Lime: Oh really. So it's kinda familiar, a lot of trees, a lot of like, old homes. Give me the most remarkable difference between here and England?

Savage Malignant: Wooden Houses. They build them all out of wood then some hurricane or earthquake comes along and blows them all down and they wonder why! I did a wall ride on my skateboard on what I presumed to be a concrete wall downtown in Olympia, but it turned out to be a wooden wall plastered to look like concrete. This guy came out fucking screaming at me, he said it sounded like a bomb going off inside. That's just bad architecture, crazy!

Emily's Sassy Lime: No, what about a difference that you care strongly about?

SM. Slackers.

Emily's Sassy Lime: You don't have slackers there? Coz everyone there is really into working and everybody works right?

Savage Malignant: Yeah, if you don't you're a fucking loser, over here it's just accepted that if you want to be in a band then you leave school and do that, maybe working a minimum wage job to support you whilst doing your music. Fortunately some bands, like a few here in Olympia, make enough money to live off, but that isn't a viable option where we come from, we're by no means working class, but we're lucky to be in college and we have to hope to hell that we can finish college and get a good job at the end of it. There does seem to be this attitude here that you can just drift through life doing nothing, people seem to go to college for no apparent reason and it doesn't stand them in any stead for better job expectations. An economically viable underground is impossible in the UK, or so it would seem.

Emily's Sassy Lime: Everyone here's so casual about it. Do you think it's interesting though, aren't you fascinated by it?

Savage Malignant: It's an interesting concept yeah.

Emily's Sassy Lime: Who are the slackers though?

Savage Malignant: A lot of the people we've met in Olympia might fall into that category.

Emily's Sassy Lime: But you like them?!

Savage Malignant: Yeah. I don't judge people on if they work or not, they're more the victim of an accepted culture than themselves.

Emily's Sassy Lime: You're confused I think. Over here things are like the traditional economy, the barter system. Say you really need something from somebody and you haven't any money, they'll just go, "Well why don't you have this of mine". America y'know, it's all about bartering, it's all they care about.

Savage Malignant: I think we should turn this interview onto you. So how did you get the money to go on tour?

Emily's Sassy Lime: We didn't, that's why we took a van that broke down. Basically we drove up here and see what happened. We have the three R's of our tour; we're Random, Rudimentary and Ridiculous. It's like punching yourself in the face.

EMILY'S SASSY LIME

Savage Malignant: Who books it?

Emily's Sassy Lime: This time Maggie from Kill Rock Stars, she's in the Stowaways. The money that we get from tour is like very minimal, we just make it all back from playing shows, that's all we do?

Savage Malignant: That's rather nice, I wish we could do that. On this tour we had two confirmations for shows before we left England, we've been lucky in that we've been able to pick up a lot of other shows, but we're nowhere near breaking- even on air fare costs, we have about a $2000 over- head and we can't even get $30 for a show. But it's still really fun, especially right here in Olympia where there's so much enthusiasm for Savage Malignant. So what do you do when you're not playing?

Emily's Sassy Lime: We meditate, I'm into Zen, we destroy.

Savage Malignant: Do you go to school or anything?

Amy: Oh yeah, yeah. This fall I'm entering into USC school of film.

Emily: I go to ACCB, doing graphic design.

Wendy: I'm going to Stanford which is a private university in Northern California, near SF.

Savage Malignant: Are you rich kids?

Emily's Sassy Lime: Far from it, we wish. We're in the band for the physical benefits, for kicks. We like to craft and widdle, those are our two favourite sports.

Savage Malignant: Not rock and roll?

Emily's Sassy Lime: No, too loud, we go bowling. We like kareoke only. Do you like kareoke?

Savage Malignant: Yeah.

Emily's Sassy Lime: That's our favourite sport ever. You must kareoke with 80's music, contemporary is too boring.

Savage Malignant: Do you take your music very seriously?

Emily's Sassy Lime: We take it really, really seriously.

Savage Malignant: You're perceived as a pretty fun band though aren't you, do you think that or not?

Emily's Sassy Lime: We like playing parties, we'll play parties and the pet parade any day. If you're talking about seriously having fun, then yes, we're serious about fun, I take it personally, if I'm not having fun I punch myself in the face.

Savage Malignant: Wouldn't you rather punch someone else in the face?

Emily's Sassy Lime: No, I'd punch myself in the face. I'd punch KARP in the face.

Savage Malignant: What do you think a show with KARP and Emily's Sassy Lime would be like?

Emily's Sassy Lime: That's something that's been in the works, it only hasn't happened yet coz people are scared; too much energy, too much danger. When they're on stage everyone's like screaming out, the audience is insane. When we're up there they're trying to throw us off, it's a really, really tough thing. It very nearly happened with the Olympia Olympics, this sporting event which was Team Emily's Sassy Lime V's Team Karp, but the weight divisions were completely non balanced. We would have to eat a lot and they would have to spit a lot. The three of us would equal like Jarred's leg, or Jarred's hair.

Savage Malignant: Do you like 'fros? (Jared of Karp used to sport a mean afro)

Emily's Sassy Lime: Fro's? Frozen yogurt, yes. Chunky Monkey, really!

Savage Malignant: No, afros!

Emily's Sassy Lime: Afros! Oh, um..definitely! Tweak that afro, disco junkie.

Emily's Sassy Lime, 165 N. Michigan Ave. #201, Pasadena, CA 91106. USA
Savage Malignant; Kingswood Lodge, Swan Bottom, Gt. Missenden, Bucks, HP16 9NU.

THE REAL McKenzies

About a year ago my band had the good fortune of opening for a band that is now one of my favorite live acts. I noticed the singer was sporting an MC5 tattoo on his upper arm so I asked him about it and he said (in a thick Scottish accent) "They saved me from a life of mediocracy." I wanted to do an interview right then but I wasn't prepared.

The Real McKenzies play very oi sounding Scottish anthems in an obvious punk vein. They even open the show with "My Bonnie (lies over the ocean)."

Well they came through town again this week and this time I was prepared. They drank, drank, drank and they rocked, rocked, rocked to a well accepting audience at the Casbah. Two days later they came back for an encore performance at an all ages club. Everyone (including the straight edge kids) were completely entertained if not completely rocked.

Members present: Aaron, Lought, Kurt, Paul, Anthony, Raven. Interviewed By: Chris Fields, photo's Courtesy: Rob Welkner

MRR: Some of you guys are losing your accents.

Aaron the Red: It doesn't get so strong until you put your kilt on.

Lought: We're practicing our American accents...huh?

Kurt: We don't have accents. You guys have accents.

MRR: Where are you from?

Kurt: Canada. Our bagpipe player is from Scotland. We're all of Scottish descent. We have a Robertson, McLeod, McKenzie, and Walker...

Paul: We're all of Scottish, Canadian lineage. When the highland clearances took place. All the highlanders went to America and Canada.

Kurt: Mostly Canada.

Paul: All the highlanders were in Canada, America, Australia...

Kurt: We got a song on the next album explaining all that. We were actually the first boat people to this country.

Paul: We were the first fucking boat people. They cleared the lands in the battle of Culloden. Sent them off to work in plantations.

LUCEO
NON URO

Kurt: They wanted to get ride of all the Scots. All the men anyway. They figured they were gonna raise up arms again.

Paul: Basically it was a racial cleansing issue.

Anthony: Talk about something interesting.

MRR: So what happened with Cargo Records?

Aaron: They were interested, but there wasn't... We put that disc out with IFA, and they... as Scat Man Cruthers said in The Shining, "They turned out to be a bunch of unreliable assholes." So basically for the last couple of months we've been trying to sort out our stuff with IFA.

Lought: Trying to get our tapes back.

Aaron: So to make a long story short. We got our tapes back, we're doing the tour. We've got some new songs that'll probably be on the next record, I guess.

MRR: Full length?

Aaron: Yeah, for sure.

MRR: Have you done any 7"s or EP's or anything like that?

Aaron: One thing coming out this month is this thing out of Seattle called "Live at the Colorbox" and we've got one song on there called "Thirstleboy." It's live, it should be pretty good. Some Seattle bands.

MRR: Has anyone approached you to do a 7"?

Aaron: People sometimes are afraid to approach the band because they think we're a bunch of psycho killers, really aggressive. So it took a long time for people to realize that if they wanted to talk about doing a record, they could actually do that. There was just this general fear of the band. We've had various ideas for 7"s.

Lought: We wanted to do one with "Honk If You're Horny."

MRR: A split?

Lought: Yeah.

Anthony: I've kinda given up on shopping for a record label. Now I'm looking for a movie deal for the band. People buy the CD, but all they ever hear people say is "Oh, you gotta see them live. Oh, you've gotta see it to believe it." So fuck it then. Let's just make a god damn movie. Let's just make a bunch of movies.

Lought: "The Real McKenzies Meet The Monster."

Contact The Real McKenzies at: PO Box 131, 101-1184 Denman St, Vancouver BC, V6G 2M9, Canada.

Kurt: United by the Glue of their lonesome qualities.

MRR: So who distributes your stuff?

Aaron: We do! At the shows. We were surprised to find our disc in a Tower Records in New York. I was shocked. I thought I was on Candid Camera or something, but that was that. So there was this great buzz about the band, no one could get the record. That was the big reason we had problems with IFA. They just turned out to be a bunch of no good nicks.

MRR: So you were shopping at Tower Records?

Aaron: Well, we just went in there. There isn't a Tower Records chain in Canada. It's just like Sam the Record Man or something like that. A & B Sound. So we were surprised to see our disc in there. We've had so many people telling us that they were trying to get our product, but...

Anthony: This is boring shit that nobody cares about.

Kurt: The moral of the story is that they're good guys, they're just a little lazy.

Aaron: It's the Seattle thing where a lot of people started their own record labels and they figured they could make a quick buck and a lot of people ended up getting burned because they didn't realize how much work it was to get the records out there and stuff like that.

MRR: Do you guys ever play all ages shows?

Anthony: Yes, we do really well at them.

Aaron: We get pegged as a bar band because we have so many songs about drinking.

Anthony: No they're not! Only a few of them are!

Aaron: We talk about fighting, fucking, eating human flesh, Scottish Terriers and all sorts of wholesome stuff, I don't know. There's so much beer going around on stage and people love to get drunk at our shows, so we get booked as a bar band but when we get a chance to do all ages shows they go over quite well actually.

MRR: So who is putting out the next album?

Aaron: Right now we are unsigned free agents. Looking for somebody to grease our wheels for the next year. We're not really in a position to put it out ourselves, because that wouldn't do any better then IFA, plus we're never home.

Kurt: You can only go so far on word of mouth. We have gone far on it, but we're as far as we're gonna go with this.

Aaron: All the money we make from selling stuff and from touring goes right back into touring.

Kurt: If we just toured Canada we'd be fine because the United States doesn't pay as well. We're not as well known here, therefore we have to tour Canada, save up and then tour here.

Anthony: It's all fun and games to cram 7 people in a van and live on $10 a day, but after a while it'll drive you crazy.

MRR: You guys don't have jobs?

Lought: This is our job! We don't want to have to get jobs when we get back. We're dysfunctional.

Kurt: Could you see me in a Kilt and tie? (Pause) This is our bagpipe player Raven McKleod. He came over from Scotland on vacation and we shagged him and went on tour.

Raven: I had to talk kinda nicely to the wife, but she let me go.

MRR: Where do you reside? Canada or Scotland.

Raven: A bit of both. I'll probably hang around here for a while then take these guys back with me to Scotland.

MRR: Do you think The Real McKenzies will do alright out there?

Raven: I think we'll be fine.

Oh yeah, I just wanted to add that The Real McKenzies were nice enough to come back to San Diego to play an encore performance at an all ages venue for almost nothing.

MILLIONAIRES

The Millionaires are a band that I met when I first moved out to LA nearly two and a half years ago. These They've played everything from decent sized gigs all the way down to, well, frankly playing in front of myself and the other bands that they are playing with. But the key is that whereever they're playing these guys always have a blast no matter what sized crowd they're playing in front of. I interviewed them at the Chateau de Boomore where the beers were allowing as well the high spirits of this LA and LA band. Lets see what they had to say. Interview by Tom Dead Beat.

MRR: Alright people, I have here in my hand a copy of the 'Return to the Island of the Robots' single and I noticed in a lot of the reviews that you guys were getting for this thing many people said that they thought that it was recorded hella lo-fi. Did you plan on this? And where in the hell did you guys record this thing?

Chris: We recorded it on a Radio Shack boom box underneath a pillow.

JC: Well actually it was recorded at the lovely Chateau de Boozemore right here in big city Los Angeles.

Chris: We actually put an incredible amount of effort into recording it and mixing it and when it came out the way it did we were like......um, OK...this is good. (everyone busts out laughing).

MRR: Well I actually heard the original mixes before you sent it off to the record presser and I think they sounded a lot better then the final product. Care to elaborate?

Chris: Well, we got it pressed up through an independent record presser. This is a guy in Austin, TX who owns a stack of old disco records and melts them down in a pot on his stove and then flattens them out with an iron. Voila!, a total home-made job, the new Millionaires single.

JC: He took months, to get the job done. I mean you go through United and you get your stuff back in a month. After about 2 months we were calling this guy about once a week to try and get our records and he leaves a nasty message on my machine "Fuck you Millionaires, I hope you guys die in a car wreck".

Chris: He tells us 'Well theirs been a little bit of a back up at the mastering place'.

MRR: And little did he know that the place he does the mastering is about a mile from the Chateau de Boozemore.

Chris: So what does he do, he sends the DAT back to us and JC walks down there and gets the thing mastered in 20 minutes. We waited 2 months for that.

Greg: So we finally get the records after about 6 months and they have inch high pieces of vinyl sticking out where the labels were supposed to be.

Chris: Yeah and I was home visiting my folks when I was listening to it for the first time and my mom comes into the room and said what the hell are you listening to, 'Are you running a vacuum in here or something'? (uncontrollable laughter).

MRR: After seeing you guys many a times you seem to have a history of some violent outbreaks at shows, so why don't you give me your side of the story about what happened at the (band names withheld) show?

JC: Well, we don't want to promote the bands, so we'll leave their names out.

Greg: Basically what happened was the singer from he next band asks me how long our set is and I tell him 20 minutes and at 20 minutes exactly he starts freaking out at us. Next thing I know his mohawk is on stage poking me in the eye.

Chris: And then JC picks up his bass like he's Paul Bunyen chopping down a Cherry tree and clocks him.

Greg: and then everyone is on stage trying to keep us apart from the other band because it was about to get ugly.

JC: And then they put their thousand dollar amps on stage.

Josh: And the clincher was when the drummer tried to beg me to borrow my bass drum.. Since, I sure as hell wasn't going to let him borrow mine, they played their set without one.

MRR: JC, I got to ask you man, where do you buy your strings because whenever I see you guys your busting one?

Chris: Let me paint a picture here people. We had our big KXLU Demo listen night show and the 3rd song in, JC's in a serious rock pose and the next thing you hear is PING/SNAP and then we have to do like 10 minutes of stand up comedy with our 20 minute set. By the time he's done fixing the string everyone start applauding because our set times over. (Everyone laughs).

MRR: OK, Best and worst moment of being in the Millionaires?

Chris: Easily the worst moment was when we played Al's bar. It was like our first time playing out and we begged our way onto an open mic night. The whole concept behind open mic night is you go down there and if there are enough people there who want to see you they let you play. Well, we went down 2 weeks in a row and finally got to play. So the second week we hauled all our stuff up on stage and we played and it was like the worst show in the history of Al's. You couldn't hear anything, we sounded like shit

Greg: It's not like we knew the songs anyways.

JC: My worst experience is not knowing how to play. Back in the early days of the band, I had no idea what I was playing I just got up their and looked good. (everyone laughs) And the best moment was turning down a gig at the Jabberjaw after trying to get a show their for months.

Greg: My worst moment was probably playing at Bob's Frolic III with a band whose now on MTV whose name I don't even want to mention. OK, we were playing with Goldfinger of all bands and there were more people to see us than there were to see their band. Well, as we're fighting with Goldfinger on whose going to play when, we notice our cars being hoisted up to be towed. So we had to bribe the driver to let them down from the tow blocks. We had to pay the driver $120 to drop the cars. As this was happening Goldfinger took all our equipment off the stage and they played. That's the kind of enthusiasm that gets you on MTV kids.

Chris: If I can interject here for a second I just wanted to say that's the biggest problem playing In LA, it's not like lets get together and have a good time. Everyone is like me, me, me; our band has to have good slots, blah, blah, blah.

Greg: My best moment is when we played the Impala, then it was called the Troy, having some girl come up to me before we played and she told me wow you guys are so nice when I met you and I see you on stage and your a bunch of insane assholes.

Josh: I think the most memorable moment for me was when we first started practicing and I decided to take off my shirt. I was the happiest man alive. (group laughter)

Greg: We were all happy.

MRR: OK, if you guys were stranded in Siberia w/ no way out and you could have 1 record, what would it be?

Chris: Misfits- Walk Among Us.

JC: Flipper- Brainwashed single.

MRR: You're in Siberia and you can pick one thing and you pick a single, shit kill yourself now!

Greg: Van Halen- Fair Warning.

Josh MC5- Kick Out the Jams.

MRR: Since the Misfits have gotten back together, I understand that the manager has contacted you Greg to replace Glen on vocals?

Greg: Sort of, the single got decent reviews and everyone thought that I sounded like him.They even offered to fly the Millionaires out to record us if I would try out for the band. They sent us a nice letter and even gave me a Misfits guitar pick.

Chris: Yeah, I remember in 1 review it said: 'If The Misfits had a good guitar player' and I was like yes, for once distortion saved my life.

MRR: Since you guys have primarily played out locally so much, let us know some of the better bands that you've encountered within this huge city?

Chris: The Gain, Fed Up, the LA-Times a bunch of times.

Greg: New Bomb Tom of the LA Times is great, I'm afraid to hump the monitors like he does, though.

JC: The Countdowns, the Spent Idols, Los Cincos, the La Donnas.

MRR: And I understand that you guys just finished recording

JC: Yeah, we just got done recording out at the Black Barn.

Chris: This is actually the same place where Rob Palatis from Milli Vanilli recorded (everyone laughs.

MRR: So the new material is recorded when will it see the light of day?

Greg: By the time this comes out the 'Frontline Foundation' homeless benefit double CD will be out on Black Tar Records. We have two songs on that one.

Josh: Also Teen Patriot is putting out the Goodbye Ghost EP in September. By the time this makes it to print it will be out as well.

Greg: Which will be appropriate because J.C and I are being ummm... removed from the Chateau de Boozemore.

MRR: Why don't you explain to everyone what the Chateau de Boozemore's is all about

JC: It's the home of the Millionaires.

Chris: Josh and I refuse to live here.

Greg: The Chateau is a big house in a notorious part of Koreatown built in 1910. We've been here for like 3 years and the Millionaires were created in the basement. It's also going to be the death of us seeing as the basement is filled with big pipes wrapped in asbestos.

Josh: Every time I hit the fucking drums I watch this asbestos dust pour from the ceiling.

Greg: We're all gonna share a room in the corner ward at the local hospital and the four of us will be talking through tubes about the good old days...like 'what the hell was the name of that song we used to play... Mad Science or something'?

MRR: Alright lets rap this thing up... final comments?

Chris: It's all for the rock. All for the kids

JC: Yep we made a record that's all that counts.

Josh: Up next will be our tribute to the Chateau.

Greg: I hope we'll be alive to see it.

Write to: The Millionaires,
PO Box 85073, Los Angeles, CA 90072-0073

Dropkick murphys

Interview by Chip Merski

MRR: So, how did you get your name?

Mike: DropKick Murphys is an old drying out spot that was in Boston. They brought people there to ween them off the booze.

Ken: They tied people down on the floor and would not let them up to leave. Some people even died there.

MRR: And how long have you been together?

M: About six months.

MRR: Who's in the band?

M: We've got Rick "The Riddler" on guitar, and "the toughest drummer in Boston".

MRR: And he is?

K: Jeff "The Armwrestler" Earner.

M: He's a former Blackjacks drummer.

MRR: I saw the Blackjacks open up for the Ramones in the mid eighties.

M: And the Riddler was in the Outlets, who had some great shows with the Dead Kennedys and Stiff Little Fingers.

K: Jeff was also the champion of Boston armwrestling.

M: They had a battle of the bands for armwrestling with all the bands back in the 80's. He kicked ass and has the belt to prove it. I think he even beat Walter from the Outlets.

MRR: Speaking of their former bands, what are some of your influences?

M: Stiff Little Fingers, old Clash, and the Sex Pistols.

K: The Swingin Utters, Pogues, old Boston hardcore. I was into Husker Du and some of that moodier stuff for awhile. But everything comes full circle, you end up going back to what originally liked.

MRR: How did the band start?

K: Going back to the old days, that being, ya know, 6 month's ago, it was me and Mike "I've never sang in my life before" McColgan—except maybe Sunday night karaoke night down at Nostalgia's in Quincy, where he was booed off the stage. Well it was us and two of our friends Desi and Pat, who didn't know how to play either. We got a rehearsal space in the bottom of a barbershop, we soundproofed it, and we were gonna be a barbershop quartet. Thing is, the one problem with us, was that not one out of the four of us knew how to play an instrument. At the time this was happening, Bill Close, of the Freeze, was teaching me how to play bass. I was listening to the Swingin Utters' "Streets of San Fransisco" all the time, so he taught me a bunch of their songs. Bill is the guitarist for the Freeze and he also plays bass and drums. So Bill started playing the drums, Mike knew all the words, so we grabbed the Riddler on guitar.

M: We got an opening slot for a show. We go up and played a bunch of Utter and Social D songs, all covers, and then played half the set over again. It was a good thing/bad thing. The bad thing was that we were opening for a funk band, and everyone hated us, which was awesome. So from that point on the original lineup of Desi and Pat ended. I hear they went on to start a solo acoustic project down on the Boston Common stemming for change.

K: Then we played a couple more shows, with a few originals thrown in with the covers, but then Bill quit the band on us.

M: Bill just threw too many drumsticks at our heads down in the practice space everytime we messed up.

K: Ya see, Bill and the Freeze just got signed to Dr. Strange and started getting more serious and we sucked, so he split. The Riddler, out of compassion, stuck around with us.

MRR: It's such a pain trying to find a new drummer. What did you guys go through?

K: Finding a drummer was such a nightmare. We just wanted any drummer so we could start playing again. We tried out all these crusty harley guys, people who were worse than us. So Rick said to us "I'm bringing us a drummer" and he brought down Jeff, and the rest just fell into place. That was three months ago.

MRR: And what are some of the show's you've done since you've gotten Jeff in the band?

K: Well, we've played the FLAT benefit with the Freeze and the Outlets at TT The Bears and on Cape Cod we played with the Grenades at Jaques, which is this crazy transvestite bar, we also got to play with Chris Doherty's (Gang Green) new band Hammrd. We also just played the Punk Olympics at the Rat. On Sept. 8 we played with the Swingin Utters at the Rat and at a cookout the day before with the Utters, Unseen, and Gringo. We're also doing a show with Gang Green in a few weeks as well.

MRR: Who else is on the bill at the Rat?

K: The Freeze, Outlets, The Rickets, Duckyboys and Bastard Squad. Most of the bands that are gonna be on the CD.

MRR: What a way to get your band out there.

K: Well, we're putting it out with the Swingin Utters. It's great that they still take the time out to help the bands that suck. What it is, is we are putting out a compilation and Greg from the Utters thought it was a great idea, they would love to be on it, and said why not make it a Boston/S.F. thing. He's got the Hellbillies, the Demonics, the Mutilators, the Lowdowns, and Working Stiffs. I'm forgetting one band. I'm always doing that. It's out in Dec or Jan, on Flat Records.

M: The Village People. Ha.

K: And we have us, the Outlets, the Freeze, Unseen, Duckyboys, Bastard Squad, and Showcase Showdown for the Boston bands.

MRR: So, it's kind of growing?

K: It was starting as four bands and then I'd find another band that I like and wanted to put them on. I'd call Greg and begged him to get another band, which was fine with him, because he had been in the same boat. When I call he ends up having another band he wants on it. Seven bands each city, two songs each a couple of bonus tracks.

MRR: Ken, you are the Mark Foo of Boston Music.

K: Oh, man, that's cool, shameless self promotion.

MRR: You have to.

M: It's a reality.

MRR: Only way to get your name out there.

K: No one's gonna come and ask us to be on a compilation, and knowing the

Swingin Utters and the fact that they'd help us out and do it was great. By the way, the stuff they're putting on it is previously unreleased—one original and one Cocksparrer tune that they recorded at the same time as they recorded for Punk Rock Jukebox.

MRR: And for your originals, who writes the songs?

M: Bill Close came up with the music for "StreetWise Man" and I came up with the words. The rest of the music is written by the Riddler. Ken and I write the lyrics.

MRR: Are most of your songs oi-oriented?

M: Music no, but lyrically yeah. Based on that kind of baskground.

K: The lyrics to our songs are mostly about people we know and the things that have happened to them or things we have personally experience growing up, not about being in love or shit like that.

M: "Barroom Hero" is an example of a song Ken wrote about a lot of people we know.

K: It's about a guy who's just an animal growing up, tough and respected by everyone. But as he gets older he starts to lose his edge, younger kids beating him up. The things that got him respect as a young guy now make him look like a fool. And the things that would get an adult repect (like having a job, providing for a family) he can't handle.

MRR: What about "Skinhead On The MTA"?

M: A lot of bands from Boston are really not from Boston, they're from N.H. or the middle of nowhere, or they all go to Berkely Music School and start bands and they're like "We're a Boston band", but they're not. We're all raised here and wanted to do something that pertained to the city and we did "Charlie On The MTA".

K: If you ever read the words to "Charlie On The MTA", the song was written because when they started charging money for the subway in the '50s and '60s, people were in an uproar. They wrote this song about this guy who couldn't get off the train because he didn't have enough money. So we decided to liven it up and make it angrier and made it "Skinhead On The MTA" and when he doesn't have the money, he steals the train. Here are the lyrics to Barroom Hero: "Face down in the gutter won't admit defeat, though his clothes are soiled and black. He's a big strong man with a child's mind. Don't you take his booze away. He's been at it for years, drinking balls and beers. He's a hero to most he meets, but inside he cries, black swollen eyes. This man he sheds no tears. Now his wife and kids sing a different tune, as they worry about their daddy dying. But this arrogant fool breaks every rule, it'll be nothing but pride that kills him. He's a legend in the bar with every scar, fights a thousand bigger men, but now he fights and loses, got all the bruises, will someone please step in. But this Irish fool's got a great big heart, he keeps climbing back into the ring. In the lowdown circles where he holds his court, this man he once was king.

Upcoming Releases: Flat Records Boston/San Fransisco comp. w/ Drop Kick Murphys, Ducky Boys, Freeze, Outlets, Bastard Squad, Unseen, Showcase Showdown, Swingin'Utters, Lowdowns, Working Stiffs, Demonics, Mutilators, Hellbillies, Reducers; Runt of the Litter II (Boston Comp); Cyclone Records Oi! comp w/ Wretched Ones, Oxymoron, Timebomb 77, DropKick Murphy's; Roachender Records comp. with Gringo, Fall River Overdrive, Brooklyn Steamer, DropKick Murphy's. DropKick Murphys/ 56 South Central Ave/ Quincy, MA 02170

An interview with Chris Spedding about his life in music and his involvement with The Other People's Music project

MRR: Let's hear a bit about your early pre-punk years in the music scene.

CS: The "Motor Biking" record preceded punk rock by about a year, 1975.

MRR: And what was your interest in making music then?

CS: I had been doing sessions since about 1969. I started out with Jack Bruce and Ginger Taylor (ex-Cream), Elton John, Dusty Springfield, Petula Clark, a whole boring list. Later on I played with Paul McCartney, John Cale, Brian Ferry... I was in a group called the Sharks from 1970-72, Roy Harper, Donovan... that's where I met Mickey Most, on whose record company I ended up on. I had about 6 albums out of my own back then, one which was produced by Chris Thomas... I remember looking at the Top 20 in 1975 and thinking what's missing from this? I thought back to when I first started listening to rock'n'roll, being an Eddie Cochran and Gene Vincent fan, leather motor bike/gang type music. So I wrote a song like that and appeared on "Top of The Pops" in a black leather outfit with slicked back hair and straight-pegged jeans. The other people on the show were still doing the blowdryed hair, glitter jackets and platform boots thing, a year before punk happened. Malcolm McLaren was making a lot of my clothes then, which is how my link with the Sex Pistols came about, because I was certainly the only musician who was even dressing like that or knew about these new people—it wasn't even called punk yet. The Sex Pistols had this bad reputation of being horrible so that nobody would book them, which was a bit of Malcolm's manipulation. He wanted people to think they were terrible, but the joke was on him because they turned out to be quite good. I don't think he calculated on that. They're still around now and he isn't. I figured this out when I saw them. There was this shake up in the politburo so to speak when punk came around. The new blood came in and the old blood went out. I had been dealing with a lot of the old geezers, who should have known better, but instead were saying "You know those guys the Sex Pistols, they're terrible aren't they? I don't know why a respectable musician like you is associated with them." And I said "That's an interesting thing to say. When did you see them?" And they'd say "Of course I've never seen them, but everybody knows they're terrible." So I felt the only thing to do was go into the studio with them, and that's how their demo got made.

MRR: Their first one?

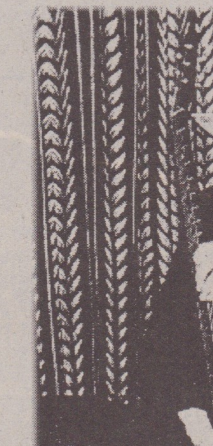
CS: Right. And that's out now in England, tacked onto the reissue of "Never Mind The Bullocks". They did it in mono though, even though it was in stereo, and they didn't ask me for my masters and used some third generation copy. They haven't told me anything. This was a year after my "Motor Biking" success and I was a big star then. Things are quite reversed now as they seems to be doing pretty well these days. Oh, and my girlfriend at the time is now Mrs. Rotten! I split up with her in 1975 and she started hanging out with them. I saw her for the first time at the Sex Pistols concert at the Palladium in L.A.

MRR: It's a weird world.

CS: So after that, the next album I did was produced by Chris Thomas, who produced the Sex Pistols, the Pretenders, and Roxy Music. I think I was instrumental in hooking him up with the Sex Pistols and Pretenders. He thought the Pistols were rubbish til I played him my tape. And the reason there were rumors that I played on the Sex Pistols records was because I was known as a guy that Chris Thomas would get to play on a record if the guitar player wasn't any good. But that was rubbish, because why would I be interested in the Sex Pistols if their guitar player was so bad that I'd have to play his parts for him> Those rumors piss Steve Jones off, so I go out of my way to say that I didn't play on the records. Not a lot of people believe me. And the other big thing that I never did was be asked to join the Rolling Stones. I was called up by Mick Jagger just before Ron Wood joined, and they'd already made up their minds about him. But it was a week before a tour and he asked me what I was doing in August and I said I was working with Rot Harper, but why? He said "Oh, the Stones are gonna go on a tour of America, but look, you're not available, so see you later." I wouldn't represent that conversation as me being asked to join the Stones. For six months they had asked almost every guitar player available.

MRR: After the Pistols thing, how did you get hooked up with the Vibrators for the "Chris Spedding & The Vibrators" 45?

CS: I was trying to get a band together and Malcolm McLaren wanted me to headline the second night of the Punk Rock Festival at the 100 Club, the Pistols headlining the first night. I was the only guy who had a record out, even though the Damned was on my night but



hadn't ever played out. The Sex Pistols didn't even have one record out at that point. So McLaren wanted me to help bring people in but I didn't have a band, so he said "Come down to the sound check and there's a band there called the Vibrators. They're good, so why don't you go on and play some numbers with them so we won't have to refund people ticket money?" So I did, and I played them some of my songs. They were so quick at learning them that I told Mickey Most that I wanted to cut my next record with them, which is how the "Pogo Dancing" 45 came about. It was a tongue-in-cheek send-up of the whole punk movement, but at the time everybody was so serious about punk music that they thought I was jumping on the bandwagon and ripping them off. The one guy who had a record... I had a career and didn't need to do that, but they thought I was. I was in my 30s then and all the punks were in their 20s, so I knew I wasn't really a punk, more of a retro biker teddy boy, if anything. It was a bit of a coincidence that it fit into the punk image.

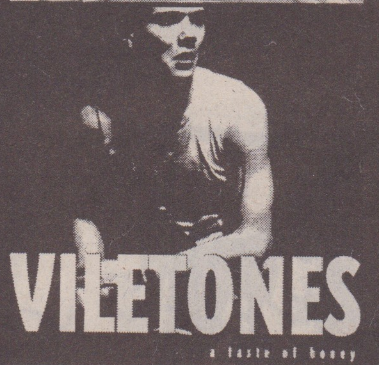
MRR: You got hooked up with Robert Gordon at around this point, no?

CS: At this point I didn't know what rockabilly was, though I later found out that it was the music made by Eddie Cochran and Gene Vincent that I had always called rock and roll. Robert Gordon told me it was called rockabilly. I went, "Oh, that old stuff! I know how to play that!" So I regressed to about the age of 13, as far as my guitar playing went. That was easy to and fun. I just played the old Scotty Moore riffs that I heard on my old Elvis records. Never rehearsed. He'd play me a song on the way to a gig and we'd play it that night. If it went good it would stay in the set. That's when I moved to the States, 1978. I stayed in NY till 1991, then moved to L.A.

MRR: I don't mean to bring up a sore subject, but didn't you produce a Letch Patrol record?

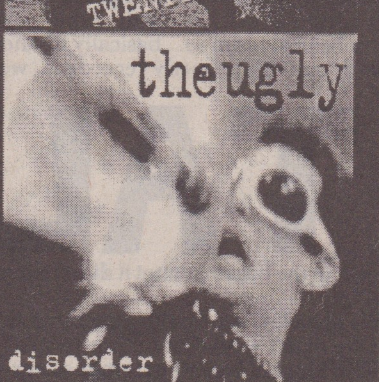
CS: John Rinaldi! He was actually quite together at one point! He was fighting all the time with his lead singer, Harris.

Forgotten Rebels
THE PRIDE AND DISGRACE



TEENAGE HEAD

THE MODS
TWENTY 2 MONTHS



ROBERT GORDON

MRR: Who else did you work with then?

CS: The Cramps, helped them swing a deal.

MRR: How did you get hooked up with this new project, Other People's Music?

CS: Jan Haust had put out my "Enemy Within" album in the mid '80s, and after that came to me with his Toronto group the Razorbacks, and I produced their first two albums. They were really good, and like I tell Jan about the late '70s Toronto punk bands, if they had been from London they would all have been huge stars by now. There was a lot of quality stuff going on there, but because it was Canada and they didn't go down to the U.S. to get recognized like the Neil Youngs and Joni Mitchells and Donald Sutherlands. So what Jan and I are doing is what he calls the "Punk Hole of Fame", taking these Toronto groups from the late '70s—the Viletones, Forgotten Rebels, Teenage Head, The Ugly—and remastering their tapes. Me and Peter Moore, a Toronto-based producer and engineer, work together. He's got the latest digital stuff to remaster tapes, dumping stuff onto his computer. We've taken rough rehearsal tapes that are considered unmixable, where the bass drum may have dropped out half way through, and have managed to find it somewhere, isolate it and bring it out. Surgery like that.

MRR: Is this previously unreleased material?

CS: Some is, in a bad form, like Forgotten Rebels and Teenage Head, and some isn't. In the case of the Forgotten Rebels, an album of theirs came out with a drum machine on it and it sounded pretty bad. We actually got the original drummer to play the drums for it, which is difficult. It's easy to play guitar to drums, but try playing drums to guitar! He did it all in one night. He had probably been listening to this record with the drum machine and hating it for years and years and was only too pleased to come in and play the drums as they should have been played. We mixed it like it should have been done originally, and the group now thinks it's the best sounding record they ever had.

MRR: Who else?

CS: The B-Girls, who I missed producing in the late '70s when I first heard them. Jon's job is to look around in Canadian attics and garages and find old multi-tracks for us, and Peter and I do the surgery. The Curse, the Dishrags from Vancouver, The Poles... We'll be releasing these over the next months, so watch for them.

Other People's Music, PO Box 227 Stn P,
Toronto, ON, M5S 2S7, Canada

The NO-TALENTS

No-Talents interview and approximate translation by Miss Jackie Clitocaster.

MRR: Who is who in the No-Talents?

Cecilia (C): I sing.

Lili (L): I play guitar and sing.

Laurent (LB): I play the drums and *suffer.*

Iwan (I) I *own* a bass guitar.

MRR: Why did you decide to call yourselves the No-Talents?

I: Because of me.

C: Not only you! Also because of Laurent.

L: No-Talents... It's unpretentious. Well, we didn't think too much about it...

C: Musical competence is not that important to us anyway. Also, people know right away they're not gonna get the average skilled musicians!.

LB: We'd like to be a nice surprise...

I: Also, we try to be as realistic as posssible.

MRR: How many gigs did you play so far? Any anecdotes?

C: About a dozen.

I: More than eleven.

LB: Less than 23.

L: Good memories are the gigs when we actually played together. That's the group's highest moments... also we get to open for cool bands and see them for free...

MRR: Who did you open for?

L: Lazy Cowgirls.

LB: Splash Four.

I: We're supposed to talk about *cool bands.*

C: Zeros, Headcoats.

L: Fïngerz In The Nöizze.

LB: Also Weak!.

C: The best anecdotes are what happens to Lili and me when guys come to *see* us after shows, but this shall remain secret...

MRR: You just put out your first LP? I think there's a slight difference of sound between this and your live sound, which is... to say the least... trashy and ear-piercing.

L: Well, you can't really choose the sound you're gonna have on a gig. It depends on a few things... the size of the venue, the PA.

I: We wanted a big metal sound for the LP anyway.

C: Well Lili wanted a big heavy metal sound for the LP.

LB: Lili is also the one who *enjoys* doing soundchecks for hours.

C: The record sounds exactly like what we wanted.

L: Hey, your question makes it sound like we have that tiny live sound and the LP is almost slick, which is of course wrong. The album was recorded real quick using the same gear as in our rehearsal room so... basically it's the same sound; only it's properly recorded... we tried to do it in the basement but it didn't sound that good.

I: We like a few bands with a trashy no-fi sound but we didn't want that for our record.

MRR: The LP has 10 original songs and 7 covers? How do you choose these?

C: No special reason. We do the songs we like the best...

L: The first 2 songs we did were both Sick Things songs... I don't think too much of what people are gonna think. Especially picky record-collectors and trend-hoppers. We do the stuff we like... and we make it easy to play too. No fuckin solos!

have a drink
with the
NO-TALENTS !

MRR: Why do you cover "Wasted"? (*Male No-Talents are absolutely drug/alcohol free...*).

C: Cause we like it.

I: It's a great song.

L: Like Billy Childish says, you don't have to chop 200 trees to wear a lumberjack shirt.

C: Wow... people are gonna think we're clever or something.

MRR: You wrote an awful lot of songs last year. What is a typical No-Talents rehearsal like?

C: Lili and I get along well to write songs.

L: Also at *other levels.*

C: In bed yeah... we were *friends* before we had the band goin'...

L: We do a lot of songs because you know it gets boring to do the same songs again and again.

I: Also the songs are short and simple. So it's not too hard.

L: For a few months now, everytime the boys hear the word 'new song', they go out of the rehearsal room to the garage upstairs only to come back half an hour later...

MRR: Well, you're writing quite fast!

L: Cecilia and I each have a fax-machine. So basically, twice a day Cecilia sends words for a song and if I have an idea for a melody we can start working on it, show it to the others and see what we can do with it.

I: We were ready to record the LP in December.

MRR: That's 6 months after you started?

I: We tried to record it by ourselves but didn't like the sound, so it took some time to find the right studio, you know, not too far from here...

C: We recorded it in March but we had to mix it twice. This is why it got delayed. It should have been ready quite some time ago.

MRR: You also play in other bands, don't you?

I: *None of us* play in Los Kogars.

LB: Neither in the Apemen, nor in the Rip-Offs.

MRR: Next question?

LB: I play drums and sing with Steve & The Jerks.

I: Yep, Laurent sings some swell *Chanson française* with Steve & The Jerks.

L: I'm in the Splash Four.
C: I play drums and Iwan plays guitar in a noisy rock'n'roll band called the Loud Mufflers.

MRR: While a lot of French bands kinda struggle to get gigs and feedback, you had some good gigs and you were able to release a record quite fast. Any reason for this?

C: Basically it was easy to get gigs because I'm a promotor. I've been organizing gigs/tours for quite some time for all the Crypt bands and a lot of other foreign garage/punk/surf groups. So we have contacts with clubs in Paris and the rest of France, which is good, except in fact most of the gigs I scored for the group have been cancelled including a week tour with the New Bomb Turks.

L: Also, we have another local *star* in the band with Iwan who works in Paris' sole punk rock store *Le Silence de la Rue*.

I: Well it looks like things have been simple for us but they have not...

LB: It's just we put a lot of energy into the band.

C: We thought we didn't have to wait 3 years for someone to come and put out our record. So we released it on Wild Wild Records, our own label. Any band can shake their asses and make things happen... it's a lot of fun!

I: A lot of French bands put out a record and think they're gonna live off their music or something... and then they start complaining how hard it is to get some gigs and stuff...

MRR: In your theme song you say you want power and glory. What would happen if in fact a major label would approach the band?

100% NO-TALENT
The NO-TALENTS
PUNK

I: We would sign!

C: Well we wouldn't mind if we could still do what we want (sic)...

...follows a long discussion in which Cecilia, Laurent and Iwan express very confusing views (absolutely confusing to me at least) towards major labels and chain store politics...

L: Well, it never happens like this... Besides, I would personally never go on a major label or any kind of corporate punk label.

LB: I can't imagine the band even going on a 2 month tour.

MRR: What's next for the band?

C: We're going to record an EP for Royal (that's Lili and Jack's label) and another 7" for 1+2 in Tokyo. We're playin' with the Red Aunts and the New Bomb Turks in October.

L: Also we're playing in La Rochelle in what is gonna be one of the biggest garage/punk event that ever happened in France (18 bands in 2 nights). Patrice from Bricolage Records is doin' this. Last winter 400 people at his Karl Marx festival! We had a such a great time!

MRR: Last words?

LB: Iwan collects disco picture-discs and Lili enjoys playing cheap and flashy Italian early '60s guitars, so send us Christmas presents!

I: We have no talent and no message...

LB: I have a message. The world would be beautiful if you'd cut your mustaches.

The No Tal-ents enjoy getting mail... c/o Wild Wild Records, BP 55, 92123 Montrouge Cedex, France.

THE HIVES

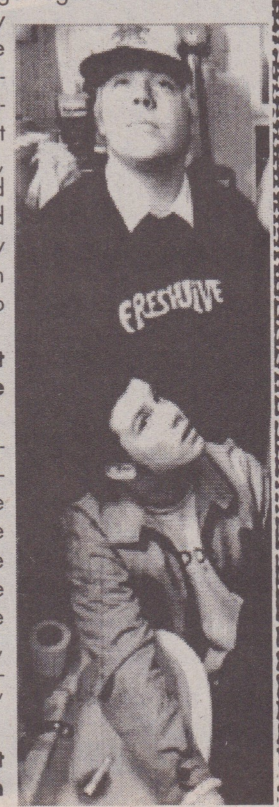
"Oh Lord! When? How?" is the strange title of the debut CD from Sweden's The Hives, a young band that doesn't follow the current punk trends in Sweden and play the usual Epitaph/So Cal/Fat Wreck type of shit. This is straight-on punk all the way, but with the addition of songwriter/guitarist Nicke's East Bay Ray influenced guitar the sound turns out to be some kind of "rockabilly punk", although Nicke has his own definition. Interview by Anders Jakobson.

MRR: Introduce yourselves!

Nicke: Well, I'm Nicke, I play the guitar. My brother, Per, does the vocals. Christian plays the drums, Mikael plays the other guitar and Mattias plays the bass. I'm 19 years old and the others are around 18.

MRR: How did the band get together?

Nicke: It was my brother and Mikael who came up with the idea to start a band when they were in the 7th grade or something, maybe four-five years ago. They wanted to play punk so they got together with Christian and Mattias. They started to rehearse in Mattias' basement. In the beginning they didn't play any songs, they just jammed one riff over and over again. They asked me to join and we began to write real songs.



MRR: What about the name "The Hives"?

Nicke: We're referring to the disease and not the bee-hives! We thought it would be cool using the name of a disease as a bandname, and it looked better with a "the" aswell.

MRR: What have you been doing, musically, since you joined the band and before the release of the "Oh Lord! When? How?" CD?

Nicke: We've made three demos. The first demo was just for fun and with educational intensions. The third one was the one which got the label's attention.

MRR: What can you tell me about the CD? What's the origin of the strange title for instance?

Nicke: It's taken from a detective story called "Murder On The Metronome", and the CD cover is inspired by the booksleeve. Someone said: "Oh Lord! When? How?" when a murder was discovered.

MRR: It says on the CD that "all songs written by Randy Fitzsimmons and arranged by The Hives" - what's this? Do you only play covers?

Nicke: No, from the begining Randy Fitzsimmons was my pseudonym, but we're trying to build up a story behind the name, that "he" is some kind of strange character that only writes songs for us and so on. We haven't really decided who or what he'll be yet .

MRR: How has the reactions on the CD been so far?

Nicke: I haven't seen so many reviews yet, but it seems like people like it!

MRR: How would you like to define your music style?

Nicke: Oh God, that's pretty hard! Basically, we play straight-on punk, but we've experimented with a lot of different things. We're influenced by many different music styles, like Charleston jazz and American rockabilly and newer punk like Rancid and New Bomb Turks, but how to define the music style? Can I say "punkrock with a lot of energy"?

MRR: Yes, you just did! Other influences then, what about Operation Ivy?

Nicke: They used to be an influence. We're inspired by their energy and that's mainly it. We like punk with energy and heart, like Dead Kennedy's…

MRR: Misfits?

Nicke: Yeah, them too.

MRR: The beginning of "Cellblock" sounds pretty much like Misfits' "Where Eagles Dare"…

Nicke: It's possible. We thought it sounded like The Ramones, but some guys from the label said we'd ripped off a NOFX song completely… In our earliest days, we tried really hard not to steal any riffs and so on, but now it really doesn't matter because everything has been written before anyway.

MRR: There's a lot of people who think you're a ska band…

Nicke: Yeah, I know. It's probably due to the cover. Also, we were described in one of the label's newsletters, as a band with ska elements, which isn't true. Ska is good though, but I prefer soul inspired ska.

MRR: How's the punk scene in Fagersta nowadays? I remember it as pretty vivid during the late 80:ies…

Nicke: It's OK, maybe not as good as some years ago. There's a lot of bands in this town, blues and shit, but talking only about punk, the biggest bands are probably No Fun At All, 59 Times The Pain and us. But as any other Swedish town, it got its straight edge band, its 77-punk band an so forth.

MRR: So, what's in the future for The Hives, a full length album maybe?

Nicke: Yeah, we'll do a full length this winter. We were supposed to do a 7" EP in the meantime on a smaller Swedish label called 1:st Unit, but we have to save the songs for the album. We'll do the 7" EP after the album instead. It's pretty hard writing new songs, but I think we'll fix it. We'll try to have a more suitable and raw production for the album. Somehow, it didn't matter how hard we played and how loud we screamed, the production of "Oh Lord! When? How?" came out wimpy anyway.

MRR: I wish you good luck!

Sea Monster

INTERVIEW WITH A SEA MONSTER BY FAT TONY DIFILIPO. PHOTO BY TRACI PASSANTE.

LIVE FROM C.B.G.B, N.Y.C. 8/30/96... I GIVE YOU ARTHUR STEVENSON-LEAD SINGER OF SEA MONSTER...

MRR: GIVE ME THE WHO, WHAT, WHERE, WHEN AND WHY.

ARTHUR STEVENSON: TONY, TO KEEP THIS SIMPLE, I'LL GIVE YOU MY STANDARD REPRISE: SEA MONSTER HAS BEEN AROUND FOR 10 YEARS--I'VE BEEN DOING THIS FOR 17 YEARS. THE BAND HAS BEEN DEPORTED. I'VE BEEN MARRIED, JAILED, BAILED, DIVORCED, AND MARRIED AGAIN! WE'VE SEEN GOOD PEOPLE DIE—WE "LOST" OUR BASS PLAYER. WE'VE PLAYED WITH JOHNNY THUNDERS, WHITE ZOMBIE, IGGY POP, CHEETAH CHROME, BUTTHOLE SURFERS, DAVID PEEL, ETC., ETC.. WE'VE PLAYED FOR KINGS, WE'VE PLAYED FOR BUMS. WE'VE RIDDEN THE WAVE, BEEN SMASHED BY THE UNDERTOW, AND LIKE COCKROACHES, WE'RE STILL, HERE!

MRR: WHO ARE THE MEMBERS OF SEA MONSTER?

ARTHUR STEVENSON: ARTHUR STEVENSON, LEAD VOCALS; FRED WAGNER, GUITAR AND KEYBOARDS; PHIL FELLNER, DRUMS; MIKE ROCK, GUITAR AND TRUMPET; KEITH REIHER, BASS.

MRR: A MAGAZINE IN MY CMJ CONVENTION BAG TOUTED SEA MONSTER AS "THE KINGS OF BIKER PUNK". HOW DO YOU FEEL ABOUT THAT?

ARTHUR STEVENSON: GOOD PRESS IS ALWAYS WELCOME. THE BOTTOM LINE: WE HAVE THE CREDENTIALS. THE TITLE DOESN'T MEAN SHIT!!!

MRR: WHAT ARE THE CREDENTIALS?

ARTHUR STEVENSON: YOU'LL HAVE TO HANG AROUND WITH US TO FIND OUT!

MRR: YOUR MUSIC IS VERY ECLECTIC. I HEAR GARAGE, SURF, BLUES, PUNK, AND COUNTRY INFLUENCES. WHERE DO THEY COME FROM AND HOW DO YOU MANAGE TO FUSE ALL THE ELEMENTS?

ARTHUR STEVENSON: OKAY, THE TYPES OF MUSIC YOU JUST MENTIONED HAVE ONE THING IN COMMON. IN SOME WAY, THEY ALL RELATE TO THE AMERICAN WORKING CLASS, "THE LIFE AND TIMES OF JOHNNY LUNCHBUCKET", AND THAT'S ME, THE BOYS IN THE BAND, AND OUR PALS! TO SUM IT UP: CARS, BARS, BIKES, BOARDS....BLUES.

MRR: YOU'RE THE LYRICIST IN THE BAND. DO YOU WRITE POETRY OR ANY OF THAT KIND OF CRAP?

ARTHUR STEVENSON: YEAH.

MRR: LET'S HEAR ONE.

ARTHUR STEVENSON: "FORWARD": *"FORWARD MEN, THE CAPTAIN SAID, HIS FACE WAS PALE AND DRAWN. THE GHOSTLY FIGURES STIRRED AGAIN-THE BUGLER GAVE A YAWN. A DEMON FOLLOWED CLOSE BEHIND, THE MEN STILL UNAWARE. AND SO THEY MOVED SO SEEMINGLY-DETACHED WITHOUT A CARE. WHEN ALL AT ONCE THE GOD OF THUNDER WAKENED FROM HIS SLEEP. NOW SILENTLY THE CAPTAIN FELL FROM WOUNDS SO WIDE AND DEEP. AND BARBED WIRE CLENCHED THEIR BATTLE FLAGS WHERE ONCE FLEW SILK, NOW TATTERED RAGS WOULD CLIMB ON HIGH, RIGHT TO THE TOP AND OF THEIR BLOOD, DRINK EVERY DROP. THE SILENCE CAME AS ONCE BEFORE. THE DEMON FAT WITH HUMAN GORE, SITS HAPPILY UPON HIS THRONE AND PICKS HIS TEETH WITH SPLINTERED BONE."* I WROTE THAT WHILE I WAS WORKING IN THE BOATYARD. YOU CAN TELL MY MIND WAS ON WORK!!!

MRR: OKAY, WHAT'S YOUR TAKE ON ROCK AND ROLL IN THE '90S?

ARTHUR STEVENSON: NOW THAT ROCK AND ROLL HAS BECOME A VIABLE FINANCIAL INSTITUTION, INSTEAD OF ROCK AND ROLL OUTLAWS, YOU HAVE ROCK AND ROLL INLAWS! I DEDICATE THOSE LINES TO DAVID PEEL! TV BUGS ME...ACCORDING TO THE CATHODE RAY TUBE, EVERY CEREAL MUNCHING RUG RAT IS A BONAFIDE ROCK STAR! EAT MORE, SHIT MORE, MORE SHIT!

MRR: WHAT'S ON YOUR MIND IN POLITICS FOR '96?

ARTHUR STEVENSON: THE DISSOLUTION AND SUBVERSION OF SOVEREIGN NATIONS IN THE INTEREST OF A GREATER WORLD ECONOMY, BY THE WORLD BANK.

MRR: DO YOU THINK THAT COMPUTERS, THE INTERNET, AND VIRTUAL REALITY BRING PEOPLE CLOSER TO THE MUSIC?

ARTHUR STEVENSON: I'M NOT A COMPUTER GUY. YOU CAN'T EXPERIENCE THE RIGHTS OF PASSAGE FROM YOUR WEBSITE. AND IN THE LONG RUN, I THINK PEOPLE ARE MORE OUT OF TOUCH WITH THE REAL THING AND JADED BY THEIR VIRTUAL REALITY.

MRR: WHAT ARE YOUR HOPES FOR THE FUTURE AND WHAT MESSAGE DO YOU HOPE TO GIVE YOUR AUDIENCE THROUGH THE MUSIC?

ARTHUR STEVENSON: I HOPE TO: A. FIND A BIG BAG OF MONEY IN A VACANT LOT; B. HAVE LOTS MORE FUN WITH THE BAND; C. GIVE PEOPLE A FEW LAUGHS AS WE BLOW THE FUCKIN' PLACE APART!

MRR: ANY FINAL COMMENTS?

ARTHUR STEVENSON: YEAH. THERE AIN'T ENOUGH LOVE IN THIS WORLD!!!!!!!

MRR: THERE YOU HAVE IT! SEA MONSTER HAS A NEW CD TITLED, "DEATH, TAXES, AND SEA MONSTER" ON WINGED DISK RECORDS. FOR BAND INFO CONTACT: SEA MONSTER, P.O. BOX 796, LEVITTOWN, NY 11756-0796. FOR CD INFO CONTACT: WINGED DISK, P.O. BOX 53, NESCONSETT, NY 11767-0236.

He's Dead Jim was interviewed in Riverside after their practice. Chris has left to mow the lawn. Marty Smith - drums/vocals; Chris Turner - guitar/vocals; Stubbz - bass/vocals; Adam - guitar; Renae Bryant - vocals. By: Blake Martinez.

MRR: Tell me how He's Dead Jim got their name.

Marty: It's like a "goldfish story". We had this fish named Jim, and Adam smoked him one day. Stubbz said, "He's dead. . . Chris." [Laughter all around.] We said, "Jim the fish is dead." It's a dead fish story.

Renae: That's how we got the name He's Dead Jim—our fish was a Trekie.

MRR: How did each of you get involved in the band?

Marty: It started like Willy Wonka and the Chocolate Factory where they were giving out silver tickets in the candy bars and I won one of the silver tickets, so they called me down and I joined the band.

Renae: I answered an ad in the Recycler. Then I joined, too. The "Willy Wonka" promotion was over by the time I joined the band.

Stubbz: I asked Marty if they wanted a bass player. He said, "Yep".

Marty: Then we got Chris because Los Infernos [the local rock a billy/rock n roll recent Dr. Dream signees] recommended him. Next we got another guy named Jay from my work, at Price Club. He came down and tried out, and he was pretty good the first night. Then after that he went downhill. He sucked. He smoked weed and could not handle it. We were driving to San Francisco and he smoked some weed in the van. We thought his head was going to explode, like in "Scanners". He kept saying, [Marty goes into his best mock-stoner voice] "Man, it's hot. Roll down the windows—I'm gonne die!" We finally booted Jay because he didn't show up to one of our shows. Then Stubbz know this guy named. . .

Adam: Adam.

Marty: Then Stubbz said to Adam, "Would you like to join in our reindeer game?" [laughter ensues]

Adam: I said, "Sure, why not?!"

Renae: Plus or minus a few stories, that is how we became this happy family.

MRR: Describe a typical He's Dead Jim show.

Renae: There is a lot of drooling and spitting.

Marty: [sarcastically] We have to carry all of our shit. We need roadies, we need people to carry our shit.

Renae: We get on stage. I sing, everyone else plays instruments
phone here and there. Pe
and wiggle their butts. Every
ing on who we play with, so
"Show me your tits!" After fo
years being a dominatrix), I
know how to make the dumb
their dicks. Overall, the sho
sweat and expect the crow
MRR: Tell me about On the
Renae: Three years ago w
The Rag (California). Now
This year I got financing fro
the label, which our 7", "Pu
promote gals in the scene
thing with both [the label a
rate punk—it is an oxymo
women should be running
producing music, promotin
it would be amazing to see
end of things and doing it s
not a boy's club any longer
that asserts this is either l
been in the scene long
years. Opening closed min
what punk is all ab
MR

HE'S

say that
"New Song" on
about Mia Zapa
tion to her?
Renae: There is
pata, except f
raped and murd
I was burglarize
in 1993. I just t
song about he
about her is wh
weird for me,
similar. Both of
lege graduates
dered. I was
about it. In the
killing their as
often it seems
served. Mia's k
neither was t

nts and sings into a micro-
People jump up and down
ery now and then, depend-
some dumb-ass will shout,
four years of that (and two
), I don't take any shit and I
mb-asses feel smaller than
shows are a great time. We
owd to sweat.
he Rag Records.
we started the fanzine On
w we're on the sixth issue.
from Bob Quaid and started
Pump No. 12" is on. We try to
e and the whole D.I.Y. punk
and the 'zine]. Fuck corpo-
oron in itself. I think more
ng labels, running studios,
ting, etc. I love the guys, but
ee more women on the other
it successfully. Punk rock is
ger. Any woman in the scene
lying to herself or has not
g enough—give her a few
inds and positive change is
about.

MRR: At a recent show I
heard you
on the 7" is
pata. What is your connec-

is no connection to Mia Za-
for the fact that she was
rdered three months before
zed and raped at knifepoint
tripped out and wrote the
er, even though all I know
hat I read about her. It was
, being that our lives were
of us were singers and col-
es. She was raped and mur-
raped and I lived to talk
he lyrics I allude to women
assailants. This is because
ms the only way justice is
killer was never found and
the serial rapist who at-

tacked. That is what the song is about.

MRR: What is the story regarding the O.J. Simpson picture under the lyrics for "There"? ["I do not believe/That he is not guilty"]

Renae: That is the first song this lineup of He's Dead Jim has written. The music was written the same time that the O.J. Simpson verdict was announced. The lyrics should speak for themselves. No one should have been shocked when this country's legal system was built on inequality, greed, and injustice. Women of all races are on the bottom of the social justice ladder. If you think what I'm saying is a lie, then you had best go back and reread your history books. From the witch trials to the current worldwide hate crimes against women, nothing has changed—injustice prevails.

MRR: When can we expect more releases from On The Rag records?

Renae: There will be a CD compilation of girl-fronted bands that should be out soon. I am aiming for an October release. Then, depending on how that does, I will try to put out some 7"s or full lengths for other bands.

MRR: What has been your craziest tour experience?

Marty: Our San Diego gig in the winter. Lots of beer makes for interesting gigs and rides home.

MRR: Why?

Marty: Due to legal logistics we'll just say it was an interesting experience.

Renae: Over the course of one night, someone got hit, someone's foot went through a stranger's car window, and a sign was stolen. [All of this was perpetrated by a member of the band that is recently a nonmember of the band.]

Marty: We can't confirm anything. . . I didn't see anything.

Renae: Last year we had an interesting time in San Francisco with Ginger Coyote from the White Trash Debutantes, but you'd have to ask her about that.

MRR: What are some bands you like in our scene currently?

Marty: Falling Sickness.

Renae: Los Infernos are rockin'.

Marty: Tribal Lust.

Renae: Hamper, Haulin' Ass . . . out of town bands like Brother Inferior, the Foxations, Ballgagger, X-IT, the Heroines, and the Loudmouths rock.

MRR: Where do you see yourselves going in the future?

Marty: Home, as soon as I'm done here. [seriously] Hopefully, on the road. That is where our best shows are.

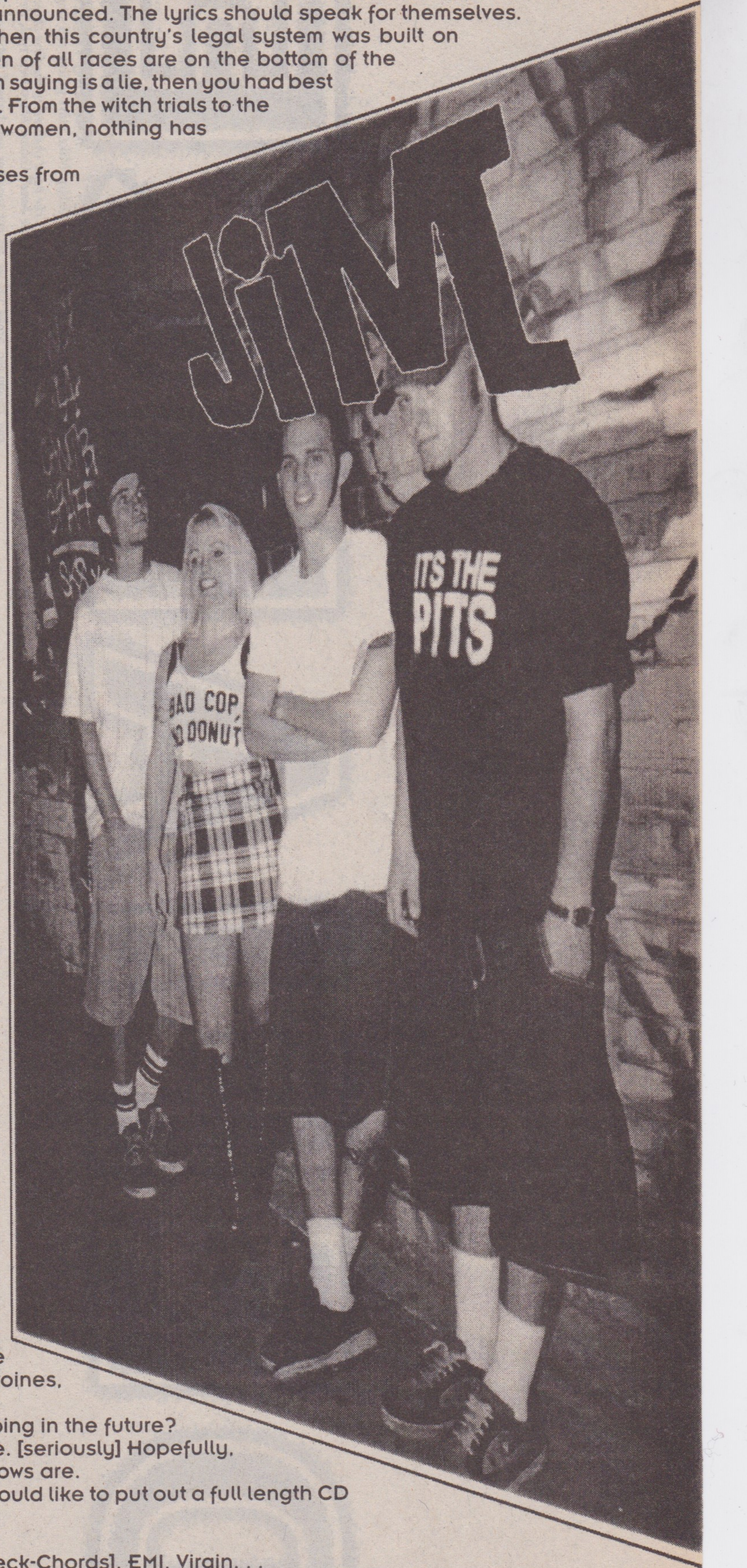
Renae: I want to tour the world now. I would like to put out a full length CD of He's Dead Jim within the next year.

MRR: Any label interest?

Marty: [sarcastically] Epitaph, Fat [Wreck-Chords], EMI, Virgin. . .

Renae: But we turned them all down because On The Rag Records is far superior!

He's Dead Jim, P.O. Box 251, Norco, CA 91760-0251



DEFIANCE

Defiance Interview 9.6.96.
Members present for the interview: Mike, Gibby and Chris.

MRR: First off, who is in the band and who does what? Gibby: Mike plays guitar and sings; Niff plays drums, Chris plays bass, and I sing. ***MRR: How has the band changed in the first three years? How has losing a singer affeced the band?*** Gibby: After Deprived, Resist and Unamused broke up we all got together end formed Defiance. The changes we've made are dropping our second singer and getting a new bass player. Losing our singer really didn't affect us that much other than losing a friend. I just sing more lyrics now and Mike sings what Tony used to. Mike: A few members have changed from the original line-up but as far as that goes the present line-up works out the best. I sing more now so we can have the overlapping effect vocally that we had when there were two singers. ***MRR: How was the U.S. tour compared to the European tour? Also the Canadian tour, that was a bit shorter but how was it overall?*** Gibby: All three of our tours have been fucking great. The best times of my life. The best to me was definitely the European tour. It was the longest and although a financial disaster, it was great. There is more of a sense of unity in the European scene, people are much more willing to take care of each other. Just simple things like having food and a place to slee after every show is fucking great. It makes touring much more bearable. Unfortunately, the U.S. scene is lacking in that kind of support. Mike: As far as the tour of the U.S. goes compared to Europe, I don't think you can compare the two. The U.S. tour was a lot of fun and we met lots of cool people, but it seemed a lot harder. The drives from city to city were way too long and since it's all one country not much changes from state to state. Europe was a completely different experience. Overall, it seemed to me that the people were more hospitable, and overall more enthusiastic and receptive, especially in places like Eastern Europe. It made touring a lot easier when you drive all day and you show up to a gig and they have food prepared for you and bombard you with questions about where you live and how the scene is there. It was cool, the interest people showed. Then of course there is the constant change of scenery, money, countries and languages. As far as our tour of Canada, it seemed to me to be pretty similar to the U.S., but it was great too. ***MRR: A lot of your lyrics are pretty political; who writes most of them? Are they personal political? What do you do in your every day lives to enact the political beliefs you express through your music?*** Gibby: We all write the lyrics, although me and Mike write most of them. As time goes by most of the lyrics I write are becoming more personal political, about things I encounter every day-ie-how much working sucks shit and how much most peoples views are fucked up (sexism, racism, homophobia, and complete ignorance when it comes to everything). As far as things I do in every day life, I just basically try to live my life as removed from this fucked up society as possible. I also back up what I say and don't ignore or turn my back when I see something happening that's fucked up. Mike: As far as

the lyrics go, I just write about things that affect me and my personal life or other people's everyday lives that piss me off or that I think is fucked up. I guess that makes them pretty personal. As far as acting upon all of it, I try my best. I don't support the things I hate and try to destroy in my way what tries to destroy me or the people around me. ***MRR: What do you think of the punk scene in Portland? In other cities, are they comparable?*** Gibby: I used to hate the Portland scene, or what was left of it. Everyone was divided into stupid little factions and everyone hated everyone else. Now, fortunately, things are much better, there are a lot more people who are actively involved in the scene. There are more bands, some really good bands, a few zines, a few all age clubs, an anarchist center and a punk store run by punks with lots of cool stuff. However, it's not as active as Canada or Europe. Eurpoe is absoloutly amazing—huge squats with functioning restaurants, record and info shops, clubs, and comfortable living situations. Europe's scene also seemed to be less divided over petty bullshit like the scene is here. I could be wrong because we weren't there long enough to see,but that is what it seemed like. Mike: The Portland punk scene has gone through a lot of changes over the years but it's good at the moment. There are a few good places for shows, all age clubs, and there are a lot of new bands and lots of support. The anarchist punk bands are and have always seemingly been removed from the local music scene. Which is good because this city is full of crap bands, they seem to be content after playing the same junkie bars year after year and getting huge in this city. As far as a comparison from this scene to others I don't know how to compare it. The European scene seems to me so much better organized and productive than cities I have been to here in the U.S. Chris: It's growing, lots of bands and all age clubs. I'm against anything organized but I'm into unity in the punk scene. ***MRR: What do you think of alcohol? How does it affect you personally and the punk scene in general?*** Gibby: I enjoy alcohol and I enjoy drinking it a lot. However, it causes a lot of problems, for both my health and my relationships. As far as the punk scene goes, alcohol creates a lot of laziness and apathy. It's much easier to get drunk and complain about things rather than actually doing things. Mike: I quite like it. But like anything else it can be destuctive and counter productive. I know when I drink a lot I don't get much done and I see that in other people too. If it takes place of action or doing something worthwhile, I suppose it could be bad. Chris: Alcohol is great! I'm gonna drink till I die. ***MRR: Your song "Ripp off" is about bands like Rancid using punk for profit. Elaborate on your feelings about that.*** Mike: "Ripp off" is about bands going commercial with punk rock. Which to me takes validity from it. It is an alternative to all the rock and roll bullshit and for the most part always has been. I don't think it should be on the radio, in the malls, on MTV, or used as a marketing tool for profit. That isn't what it is to me. I don't know how money grubbing Rancid is and I really don't care. If you make a career out of ripping off the Clash, which they're doing, and can live with it, go ahead. But when you say you have anything do to with punk, you can fuck off if MTV, limos, and Details magazine interviews over lox and bagels, or worring about your mohawk being good for a photo shoot for some wanky magazine is punk then they are the kings. I guess I shouldn't get sidetracked; they make themselves look stupid enough. What the song attacks is scum that is trying to sell our movement. "PUNK ROCK!" No rock star bullshit and no prepackaged bought and sold rebellion. Chris: To me, punk is not something made for MTV, never has been and never will. I mean c'mon,when punk started it was in complete rebellion and contempt for the music industry. Back when they used record companies for whatever they could, not to work hand in hand with corporations like people do now. ***MRR: What is the best/worst shows you've played and why?*** Gibby: We have had a ton of both good and bad shows, countless times we've been too drunk to play or we've played in shit clubs run by a fuckhead to no crowd. However, the good shows far outweigh the bad.The best ones have probably been in Edmonton, also New York, Minneapolis, Czech, Slovakia, and the other Eastern bloc countries in Europe. Not to say that our shows everywhere else weren't good, but the ones just mentioned were the absolute best. They were all packed

with energetic people who were all into having a good time. ***MRR: What are your releases to date?*** Mike: We have three EPs on the Consensus Reality label. The first was a self titled EP 4 songs released in 1994. The second was the "Burn" EP released in March 1995, and the third was a tour single limited to 1000 that was pressed in Italy and sold on our European tour titled "European Tour 1995". We also released an EP titled "No Future No Hope" for Mind Control Records out of Texas which was also pressed in Europe thru Skuld releases. We have also appeared on the NW compilation "We Are All Guilty" (Outcast Records) and the more recently released comp. "Start a Riot" (Clean Plate Records). We also have a split CD with England's Police Bastard on Ataque Sonoro Records. The split was pretty much a way to get our singles re-issued in Europe as it contains our first two singles and only three new studio songs. We have plans to go into the studio soon to put out a new EP and record for a few more compilation records. ***MRR: Closing statement?*** Gibby: Thanks to everyone who has ever helped us out and thanks to Roz for this interview. Mike: Yeah thanks to Roz for this interview, her zine "Revulsion" can be reached at our PO Box number which is:

Defiance
1951 W. Burnside
Box 1654/Portland, OR 97209.

We welcome any mail (Send SASE or postage for faster reply). Also we have plans to tour the west coast with The Bloodclots from Seattle and also return to Europe sometime in 1997. So if anyone would like to help, contact us at the above address or phone (503) 497-9086 ***Cheers.***

暴走ねずみ BOU SOU NEZUMI

Nagoya is Japan's fourth largest city. It has a large industrialbase (third largest in Japan) and a fascinating historical background; itis also a comparative cultural wasteland. In other words, it's the Pittsburgh (with history) or Philadelphia (without the Philly soul) of Japan. More than a few Nagoya youngsters, bored at the lack of fun-lovingjoy-popping wine-spodi-odiness amongst other locals in the vicinity takeoff for the big city lights of Tokyo as soon as they're able (two examples being Motor Ken and Akane of The Titans who had to move to Tokyo in order to find simpatico musical conspirators).

And so it was that Bou Sou Nezumi's "Rat Bag" EP, a squirmy specimen of punk rock and roll with personality plus from Nagoya, caused much joyous shouting, excited huddling around the microscope and furrowing of eyebrows. "What is this Bou Sou Nezumi? And why? Find out who's behind this caper" instructed the Man on top of the totem pole.

Intrepidly setting my cap squarely on one of my heads, I set out to find the easy answers while taking a vacation on the MRR expense account (the first class flight to Narita[I wanted to hang around a while in Tokyo rather than fly directly into Nagoya] wasn't really too expensive, but the taxi from Tokyo to Nagoya was phenomenally expensive; as a result of the subsequently depleted MRR coffers, you may notice a plunge in the quality of this issue's ink and paper).

After meeting up with Aki, drummer and mastermind of Bou Sou Nezumi (also on hand was Toni O.K., quixotic guitarist for Nagoya's premier [and only] surf band, who are coincidentally enough [for me, at least] named Toni O.K. & The Banzaiers and will be featured in a forthcoming interview [as soon as they send me some photos]), we proceeded to a BBQ and Beer joint.

On the way, I inquired how hometown audiences reacted to Bou Sou Nezumi's aggressive yet rambunctious vocal and instrumental stylings. Interview by Michael Lucas.

MRR: How do people react to Bou Sou Nezumi at shows here?

Aki: They don't know what to think. Most Nagoya people know only hardcore style, with heavy metal sound.

MRR: Have the Registrators played Nagoya?

Aki: Yes.

MRR: How do they make out here?

Aki: They have a small audience here, not nearly so big as they do in Tokyo. Nagoya people are very concerned with spikes and fashions.

MRR: Is the Bou Sou Nezumi sound (TM) a result of heavy duty record collecting in tandem with emulation of various "old school" bands? That is to say, if one was to visit your rehearsal bunker would one likely find you playing Y30,000 singles on a school surplus record player with a fucked up needle (that you couldn't afford to replace because you have no money left after buying the pricey vinyl biscuits) and painstakingly analyzing and recombining their musical components with slight assistance from the muse?

Aki: Record collecting is too expensive. In Japan, just buying new records costs very much money. We play in the only style that we can play, that's all. We are happy to play what we want to play and we don't care if we're not popular in Nagoya. At the BBQ joint (they called it a "Yakitori restaurantu," oddly enough; you know, they've got a different name for just about everything!) we begin eating, drinking and getting the facts, ma'm, just the facts. Besides Aki, the members are bassist Toru and guitarist Dai.

MRR: Any musical experience previous to Bou Sou Nezumi?

Aki: I used to play bass for Buzzfingers. We played Supercharger covers. We had different musical tastes, so we broke up. Toru and Dai were in Break Speaker and their drummer had left, so I joined and started playing drums. I wasn't very good, so the vocalist left.

MRR: Is he in a band now?

Dai: No, he is playing folk music.

MRR: Folk music, folk dancing... Fuck you! (hearty laughter all around)

Toru: I don't like long hair music. He also liked Johnny Thunders very much. I like Johnny Thunders, but only a little bit. I need a haircut. Fortunately, Aki cuts hair.

MRR: Nagoya seems like a fairly conser-

vative city. Do you get harassed for having hair that is dyed a color (light orange) that precludes only your hairdresser knowing for sure? And by the way, what color was it on the record sleeve (being a black and white photo, it was only clear that it was not standard-issue Japanese black but it seemed to be much lighter than her current shade, which Toru shared)?

Aki: I had pink hair when the photograph for the record sleeve was taken. I work for a small grocery shop, like a Sebbo-Lebbo [I had instructed them that this was the proper American pronunciation of "7-11"]. Sometimes customers would say "You shouldn't do that."

Toru: One time a drunk stranger said to me, "If you are going to dye your hair, you should dye it black! You are Japanese!"

MRR: Did you tell him to mind his own business?

Toru: No.

MRR: Did you spit in his eye?

Toru: No.

MRR: Did you cleave his head with a rusty machete and yell, "I'll see you in Hell!"

Toru: No.

MRR: Did you find out where he lived and strike up an acquaintance with his wife leading to a torrid affair, only to have him walk in on you one day with your pants around your ankles, provoking you, in turn, to attempt to avoid loss of honor by exclaiming "And furthermore, madam, if you do not pay your gas bill immediately, I shall shit upon the floor!"

Toru: No.

MRR: So what did you do?

Toru: Nothing.

MRR: Have you played in Tokyo?

Aki: Once, at the Yanzura club in Shino-Kitazawa with Cockscratch, Kicks and The Knocks. The number of people at the show was less than when we play in Nagoya, but there was a much keener understanding of our style. In Nagoya the audience is mostly friends and the friends of the other bands playing. People in Nagoya are very easily affected by fashion and worry if something is fashionable. We don't care if something becomes the fashion; it will just go back out of fashion.

MRR: So what inspired this musical amalgamation, anyway?

Aki: I was a Break Speaker fan. Toru: I was influenced by seeing The Rip Offs in Osaka. I also like Genbaku Onanies (H-Bomb Jerkoff).

Dai: I just wanted to meet girls. I was also originally a bass player, but they made me play guitar for Break Speaker. So I learned from my brother. He is into Jimi Hendrix and plays along with his records, but he also loves The Adverts.

MRR: And how did the magnifico "Rat Bag" EP come into being?

Toru: I am friends with Kenji Nakamura at Answer Records store. (indicating across table) That is him.

Kenji: Hello. You write for MRR?

MRR: 'Deed I do.

Kenji: Please say hello to Ken Sanderson. He is great.

MRR: This is a well-known fact. So did you press "Rat Bag" in Japan or in the U.S.?

Kenji: U.S. Record pressing is very expensive in Japan.

MRR: How has it been doing?

Kenji: In Japan, so-so. Most copies have gone to U.S. distributors.

MRR: O.K., back to brass tacks. "Bou Sou Nezumi" - what does it mean, anyway? *(band conference over best translation ensues)*

Aki: "Stampeding rats."

MRR: Like "Willard" and "Ben"? *(confusion momentarily reigns)*

MRR: You know, the movie where the rats swarm Ernest Borgnine's stunt double to eat peanut butter off of his clothes? And the sequel that featured Michael Jackson's ode to the King Rat whom it seemed "no one wanted anywhere"?

Aki: Oh. We know these movies, but they have nothing to do with our name.

MRR: I see. Completely different bunch of stampeding rats. Gotcha, chief. So do you like to sing karaoke?

Toru: Yes.

Aki: Yes. He (indicating Toru) and I sometimes go to karaoke together.

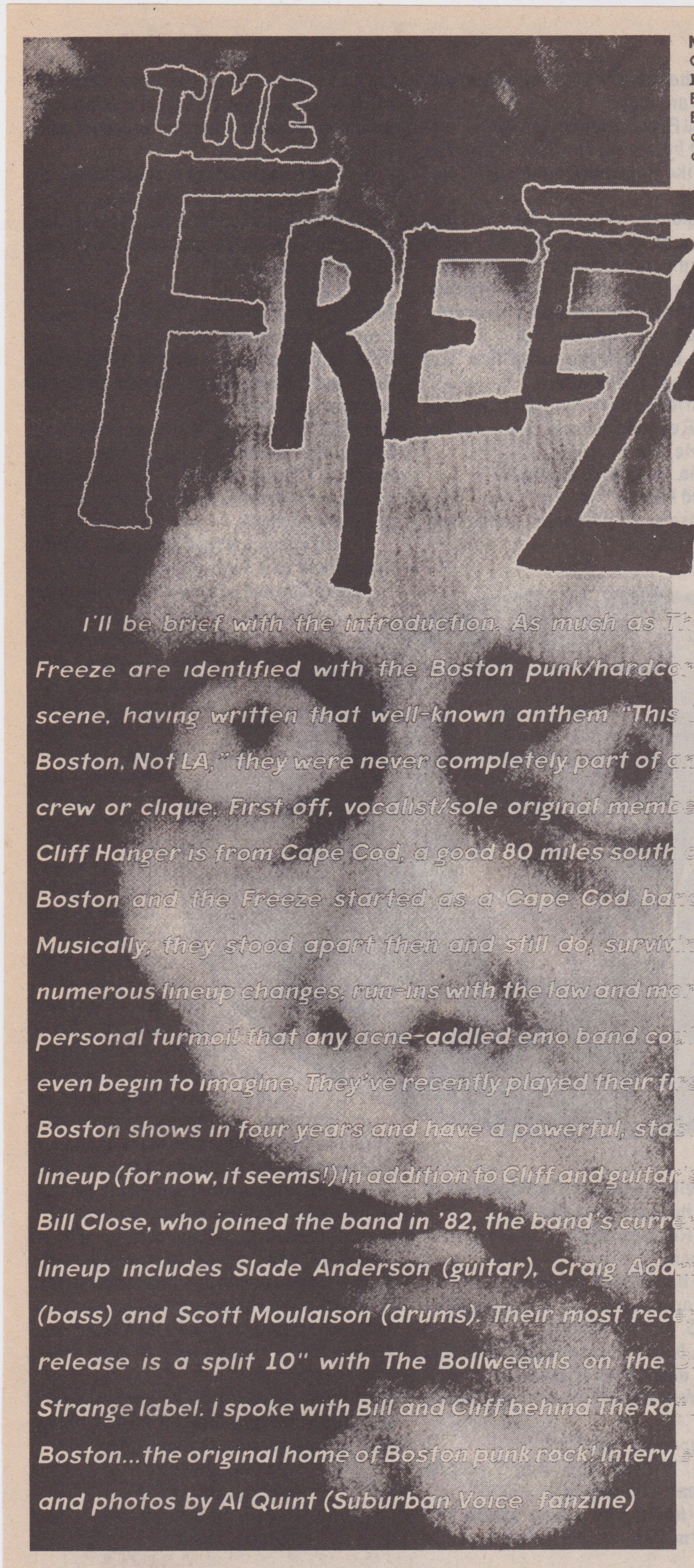
MRR: In Tokyo, I got to sing to "Blitzkrieg Bop" and "White Riot." Do you do much punk rock karaoke?

Aki: No. I like to sing "Aoi Hosikuzu (Blue Stardust)." Punk rock is different from karaoke. I think it's hard for American people to understand karaoke's appeal. It is Japanese style.

After a quick tour of Nagoya nightlife (a visit to a Sebbo Lebbo as well as a Lawson's and a Family Mart, two quasi-Sebbo Lebbos), Toru and I accompanied Aki to her home for a final snack of the evening. The door of her room was decorated with a Madonna poster that had been converted into a poster for Stalin (the band, not Uncle Joe) by spray-painting their name in red over the Madrearyal Girl (her eyes had also been blacked out) as well as an undefaced Kaimen Rider poster. The walls of her room, in addition to more posters and flyers, bore the scars of a tempestuous adolescence; dents from things thrown, holes from kicks, writing on the wall ("Mook," the name of her cat appeared frequently, in one location with a "circle A" [the brand of the Anarchy Ranch, for you dudes and tenderfoots] for the first "o"). Keeping our voices low so as not to wake her parents, I asked about the various mute testaments to teen frustration.

Aki: I used to have trouble with my parents and I was very angry. Now I am not so angry. Punk rock makes me happy.

Bou Sou Nezumi
Aki Satake 1-11-1
Ayuchi, Showa-ku,
Nagoya, Japan 466



THE FREEZE

I'll be brief with the introduction. As much as The Freeze are identified with the Boston punk/hardcore scene, having written that well-known anthem "This is Boston, Not LA," they were never completely part of any crew or clique. First off, vocalist/sole original member Cliff Hanger is from Cape Cod, a good 80 miles south of Boston and the Freeze started as a Cape Cod band. Musically, they stood apart then and still do, surviving numerous lineup changes, run-ins with the law and more personal turmoil that any acne-addled emo band could even begin to imagine. They've recently played their first Boston shows in four years and have a powerful, stable lineup (for now, it seems!) In addition to Cliff and guitarist Bill Close, who joined the band in '82, the band's current lineup includes Slade Anderson (guitar), Craig Adams (bass) and Scott Moulaison (drums). Their most recent release is a split 10" with The Bollweevils on the Dr. Strange label. I spoke with Bill and Cliff behind The Rat in Boston...the original home of Boston punk rock! Interview and photos by Al Quint (Suburban Voice fanzine)

MRR: You guys started when, about '79 or so?

Cliff: The band started in '79 and "I Hate Tourists" came out in 1980. And then, right after that, it was "Boston Not LA." And Bill came in '82, for "Guilty Face." You were fifteen at the time.

Bill: I remember the first show was opening up for Black Flag at Exit 13. And I looked at Henry Rollins' book, "Get in The Van," and found the story about that night. I was standing right next to him and some kid spit on a cop car. The cop slammed his head into it. He told that story. That was the night of the first gig I played.

MRR: What's kept you guys doing this for so long?

Cliff: We've always meant it. This is what we've liked.

Bill: I've always loved doing it, as painful as it can be sometimes (laughter) and as stupid as it may look to the outsiders.

Cliff: As lifeless as we might seem.

MRR: Let's expand on some of that stupidity..

Cliff: We've gone through all kinds of phases. My speed use kind of split the band up in the late 80s, then Bill's drinking in the early 90s.

Bill: I did speed with Cliff back in the 80s and it led to my leaving Cape Cod.

Cliff: The band kind of broke up for awhile. I was out of control. I can admit that now. I had to actually go back home and kind of get myself grounded again. I've got an arrest record that's 22 counts long and I'm right at the edge, like if I do one more thing...I'm on probation now.

MRR: That's pretty well documented on "Misery Loves Company." That was kind of the politicized record, with "DEA" and songs like that.

Cliff: Yeah, that was the "drug and crime" record. "Crawling Blind," too. "Explanation Day" kind of detailed the bust of these guys where one of them was running a methamphetamine lab. "P2P" is about that, especially.

Bill: I'm glad to see Cliff's made some strides towards normality over the past few years. He's breaking out of his shell.

MRR: What do you attribute that to?

Cliff: Not being able to have the room to make mistakes anymore, legally. I'll get locked up, next time.

Bill: Not too many fellows wanted to hang around with Cliff anymore, towards the end.

Cliff: Yeah. It became kind of self-destructive to be anywhere near me for awhile.

MRR: For a long time, you've only had records come out on German labels and you've toured Europe a lot, but you haven't done much in the States. How come?

Bill: The best way I can describe the whole Freeze career is dysfunction. It's been kind of a dysfunctional band.

Cliff: We've always a step behind with what's happening, it seems like. What we play is more current now than ever but our timing has always been so off.

MRR: I mean, even back in the "Boston, Not LA" days, you guys weren't really a part of that whole Boston scene. It might have been because you were from the Cape but it always seemed as though you were somewhat separate.

Cliff: Yeah it did, didn't it. We weren't let to be a part of it. Once the scene started to be dominated by the straight-edge attitudes, we were kind of left out in the cold and Gang Green kind of got by on [Chris] Doherty's charisma.

MRR: There weren't that many straight-edge bands. Gang Green certainly weren't a straight-edge band, the FU's, as far as I could tell, really weren't.

Cliff: We were the only one that kind of vocally opposed it, though. And that kind of set us apart.

Bill: Management things and stuff, too.

Cliff: Having to do everything ourselves.

Bill: There's not a real businessman in the band.

Cliff: Nothing's been organized, not even financially. Well, finances have never played a part.

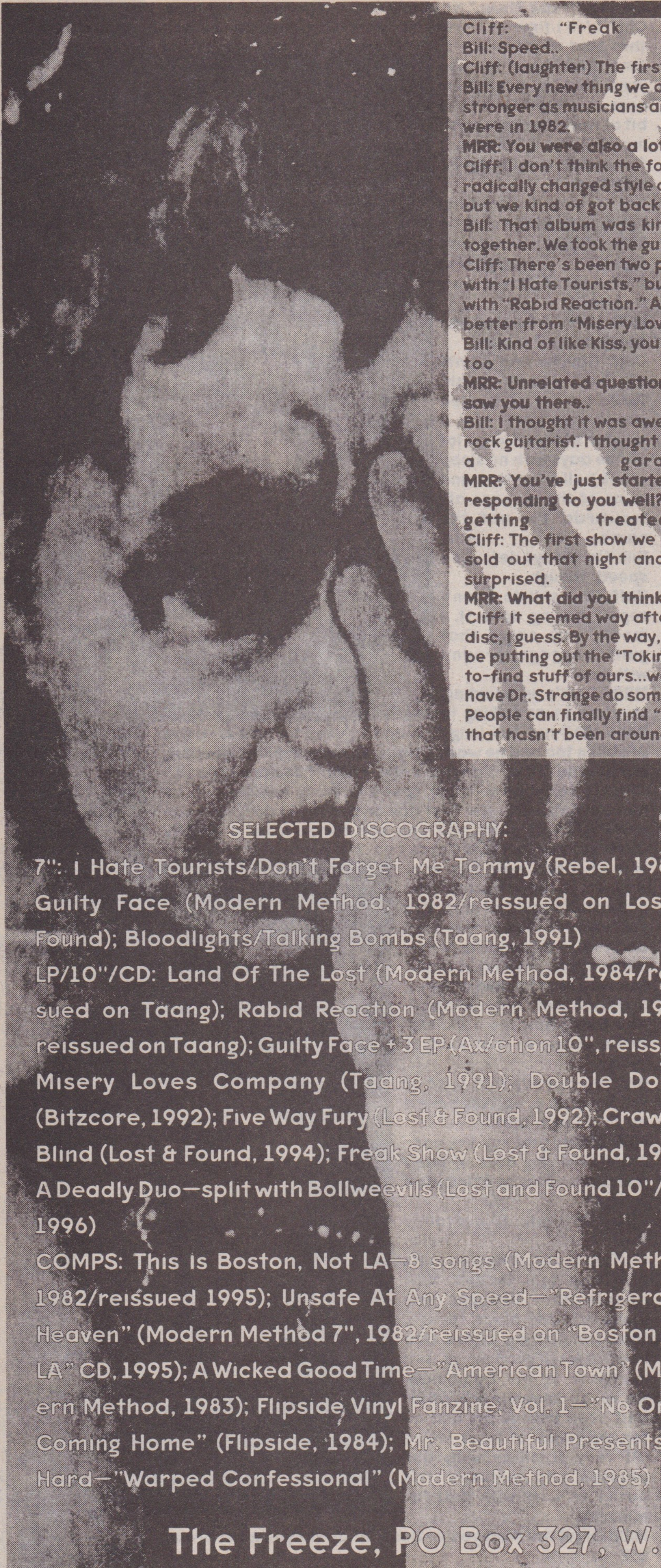
Bill: There was never any guidance for anything for us. We were always just kind of wild and unstructured. Unfortunately for us.

MRR: Do you think that hurt you? I remember Jed

[Hresko, from Smash 'zine] was managing you guys for awhile.
Bill: Yeah, we've had people at different times.
Cliff: Jed came in right with "Rabid Reaction," I think, and that was when we began to fall apart from doing too much speed.
Bill: Yeah. There was no guy that could come in and manage us. We were just kind of clowning around a lot at the time.
Cliff: '87 to '89 were blurry years. We were up all night on speed. We wrote four songs in three years. It was a tough time. We basically broke up then. And I hate to give the guy any credit at all but Curtis [Taang] actually did kind of help resurrect us in a way by giving us the "Misery Loves Company" deal. He heard those four songs we did in those three years and actually liked them so he put us back in for six more.
MRR: So that helped you, in a way.
Cliff: It helped us refocus.
Bill: And then there was European interest after that record came out so we were all up for going to Europe and pulled a band together. Not the original band, but a few of the guys who have been in the band.
Cliff: There's 25 or 30 of those!
Bill: So we pulled together a European tour, which we were more than happy to do.
Cliff: And that kind of snowballed for us in a good way and it led to the Dr. Strange deal.
Bill: And once we got to Europe, Lost & Found showed some interest. I don't know the deal got going but we ended up doing three albums with them.
Cliff: And one on Bitzcore, too. We've actually done four over there.
MRR: So things did work out with Lost & Found?
Cliff: You know, Taang has a really bad reputation..
MRR: I asked about Lost & Found.
Cliff: Yeah, we'll talk about that. Everyone I talk to compares Lost & Found to Taang and they call them the European Taang.
Bill: I read something in Pit Report that was totally anti-Lost & Found.
Cliff: Now everybody asks me if we've had any trouble with Lost & Found and I have to say, as far as I know, no...but, once again, it just seems too coincidental...with Taang, for instance, we put out "Misery Loves Company" and the two rereleases ["Rabid Reaction," "Land Of The Lost"] and, each time we put something out on Taang, there was always interest to do something more but never a royalty check out of it or a statement or an accounting of anything financial.
MRR: Did you get any money up front from Taang for "Misery Loves Company"
Cliff: They paid for the recording. But that's been the same deal right along. We've been lucky enough that we never had to pay for anything. We've never made any money either, though. Anyway, leading it over into Lost & Found, we did "Crawling Blind" that miraculously, coincidentally just broke even but, still, they want to do another one. The same thing happened with "Freak Show" and we still haven't seen a penny for anything that we've done. Anything.
Bill: Yeah, it's been a struggle for this band all along.
Cliff: But, again, if you don't make any money, you don't end up being spoiled by money.
MRR: You'd be better off putting out your own shit.
Cliff: Well, actually, to tell you the truth, Dr. Strange...maybe I'm just a bad judge of character, but he's a really nice guy. I've got nothing bad to say about him.
Bill: At least he's sent us incentives like these [shows me his Freeze wrist-watch]. Freeze buttons and stickers.
Cliff: Yeah, something we've never had the motivation to do on our own.
MRR: So how did you get on Dr. Strange
Bill: The Bollweevils were the key in that deal.
Cliff: The Bollweevils came here and had been covering "Trouble If You Hide" for awhile. They met up with Joe Koonz [ex-Freeze guitarist] and I ended up giving them a call and they had the idea of doing an EP with us, which Dr. Strange liked enough to commit to doing the next full-length with us. So we'll probably go in to record this sometime after Christmas/early winter and have a late spring release for it.
Bill: Also, being on a domestic label is much better. Everybody goes, "I can't find your records" and they're expensive when you can find them.
MRR: We talked about the lyrics and the "polticized era," but the last few records seem to have turned inward a little bit. I remember you were telling me about there being a concept behind "Freak Show," basically about a person going nuts.
Cliff: Well I figured I wrote about crime and drug use and that kind of parallelled what I was going through at the time. And the stage beyond that is mental illness and there's a little bit of that that I'm carrying around with me. I think Bill would agree with that.
Bill: I would certainly agree with that. I carry a little of that around with myself. (laughter)
Cliff: A lot of that is reality based.
MRR: Lots of twisted imagery on that album.
Cliff: (laughs and points at his head) Yeah. There's a lot of twisted imagery up here, too! A lot of it's taken from a lot of five days with no sleep crank hallucinations and some of the damage afterwards. I'm not the same as I was.
Bill: You always defended speed, though.
Cliff: Oh, I still do. I don't regret having done it. I mean, why carry that guilt baggage around with you?
MRR: That's interesting, because I was talking to Dave MDC not too long ago and I guess he had a speed problem too and he wasn't trying to be moralistic about it, but he said "I did it for years and it didn't do me any good."

Cliff: To tell you the truth, speed actually helps me to be more creative for the first day or two that I do it. You can write a lot of stuff, you can see things from a slightly different perspective. There I go...I'm promoting the good side of speed, now. But, anyway, it's good for the first day or two but I couldn't stop. You carry on for four or five days and you're a complete physical wreck at the end of it and then you rest for two or three days and start back up again. And that's how the band lost three years, in that kind of cycle.
Bill: You can say that a lot of the Freeze's problems have a lot to do with that.
MRR: Would you say the constant revolving door of band members could be attributed to that?
Bill: Oh yeah. It certainly didn't help.
Cliff: Actually, it helped in its own way too, though. New people have brought new ideas into the band, though. New songwriting styles. Joe wrote a lot of good songs. But, everyone in the band now, we've all known each other and been friends off and on for ten years, at least. We're all very familiar with our plusses and minuses. It's easier to work with that familiarity.

MRR: Of all the stuff you've done, what are you most proud of?



Cliff: "Freak Show" and the latest EP.

Bill: Speed..

Cliff: (laughter) The first couple of days on speed. Good answer!

Bill: Every new thing we do, I'm pretty happy with. It seems as though we're stronger as musicians and songwriters. The songs aren't the same as they were in 1982.

MRR: You were also a lot younger then, too.

Cliff: I don't think the focus has changed all that much. We really haven't radically changed style at all. Briefly, with "Misery Loves Company," maybe but we kind of got back into that old punk and rock thing, even more-so.

Bill: That album was kind of a fluke, anyway, in the way that it was put together. We took the guitars out of the mothballs to put that one together.

Cliff: There's been two phases of the band, pretty much. The first started with "I Hate Tourists," built to "Guilty Face" and "Boston Not LA" and ended with "Rabid Reaction." And then we picked up and I actually think it's gotten better from "Misery Loves Company" to where we are now.

Bill: Kind of like Kiss, you know. Right after "Love Gun," things weren't going too well.

MRR: Unrelated question, but what did you think of the Pistols' reunion? I saw you there..

Bill: I thought it was awesome. I think Steve Jones is a fuckin' phenomenal rock guitarist. I thought they were great. I was totally into them. It was like a garage punk band.

MRR: You've just started playing out locally, again. Are the audiences responding to you well? Do they know the songs or are you pretty much getting treated like a new band?

Cliff: The first show we played up here was with the Outlets [early '96]. It sold out that night and people were really into it. We were pleasantly surprised.

MRR: What did you think of the "Boston Not LA" reissue

Cliff: It seemed way after the fact, which it was, but it's nice to have it on disc, I guess. By the way, we will at some point, if we can clear it with Taang, be putting out the "Toking Bones" comp that I was talking about. The hard-to-find stuff of ours...we should be able to put it together on one CD and have Dr. Strange do something with it before the next full-length comes out. People can finally find "I Hate Tourists" and "Guilty Face" and all that shit that hasn't been around for awhile.

SELECTED DISCOGRAPHY:

7": I Hate Tourists/Don't Forget Me Tommy (Rebel, 1980); Guilty Face (Modern Method, 1982/reissued on Lost & Found); Bloodlights/Talking Bombs (Taang, 1991)

LP/10"/CD: Land Of The Lost (Modern Method, 1984/reissued on Taang); Rabid Reaction (Modern Method, 1986/reissued on Taang); Guilty Face + 3 EP (Ax/ction 10", reissue); Misery Loves Company (Taang, 1991); Double Dosed (Bitzcore, 1992); Five Way Fury (Lost & Found, 1992); Crawling Blind (Lost & Found, 1994); Freak Show (Lost & Found, 1995); A Deadly Duo—split with Bollweevils (Lost and Found 10"/CD, 1996)

COMPS: This Is Boston, Not LA—8 songs (Modern Method, 1982/reissued 1995); Unsafe At Any Speed—"Refrigerator Heaven" (Modern Method 7", 1982/reissued on "Boston Not LA" CD, 1995); A Wicked Good Time—"American Town" (Modern Method, 1983); Flipside Vinyl Fanzine, Vol. 1—"No One's Coming Home" (Flipside, 1984); Mr. Beautiful Presents All Hard—"Warped Confessional" (Modern Method, 1985)

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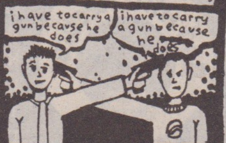
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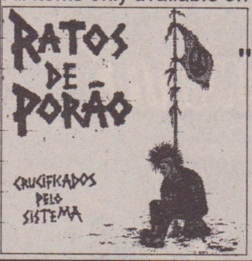

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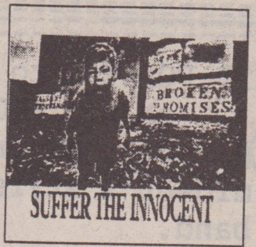

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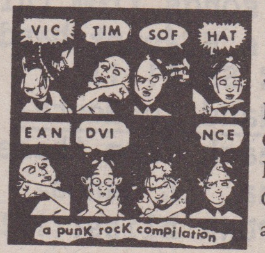

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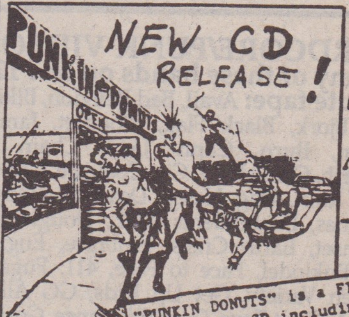

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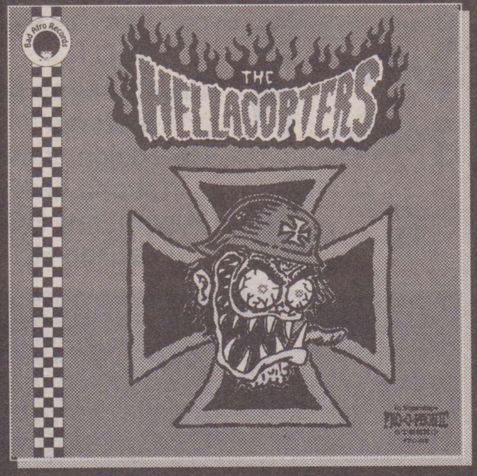

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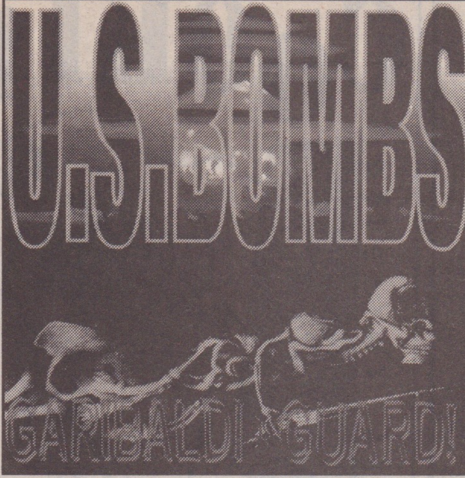

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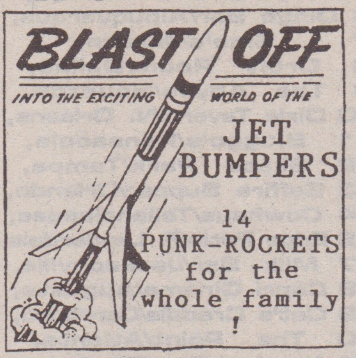
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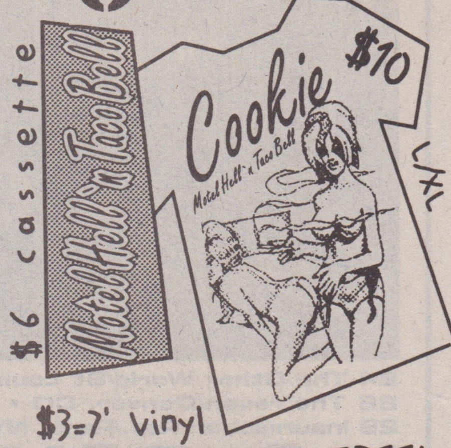
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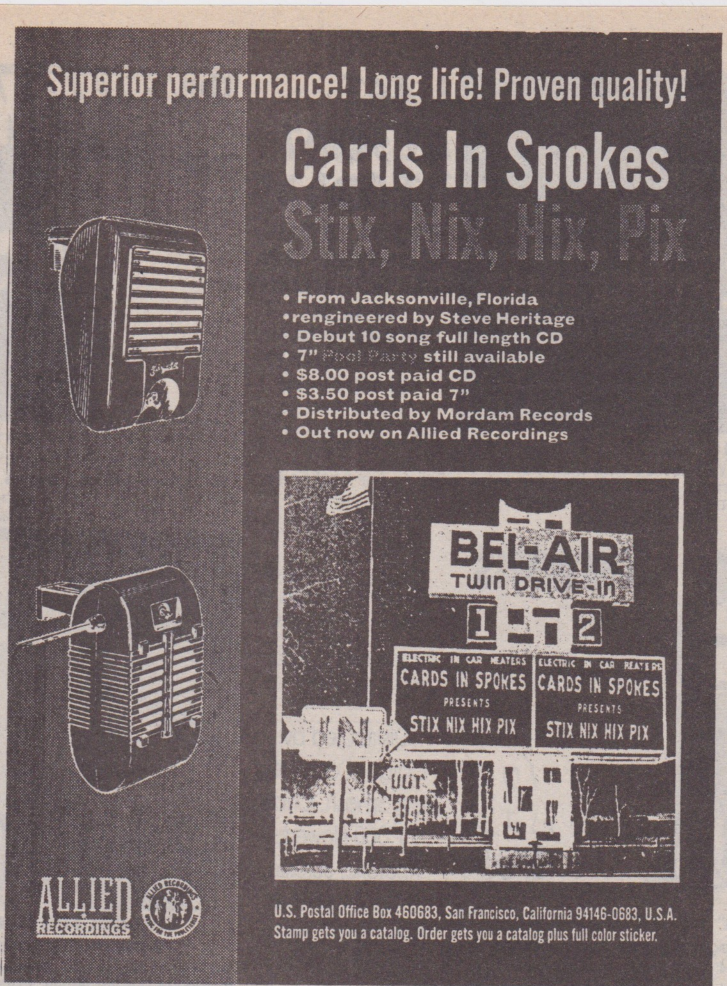

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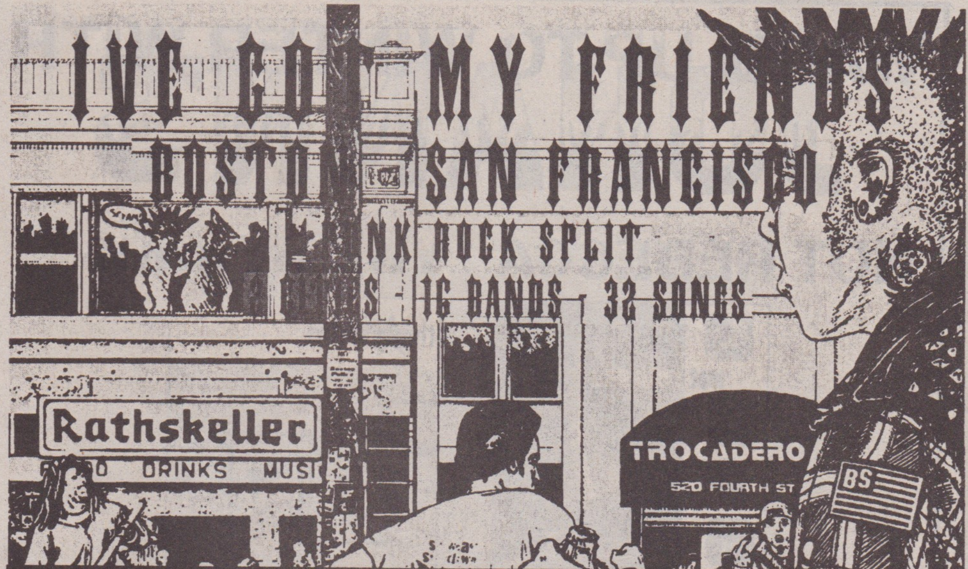

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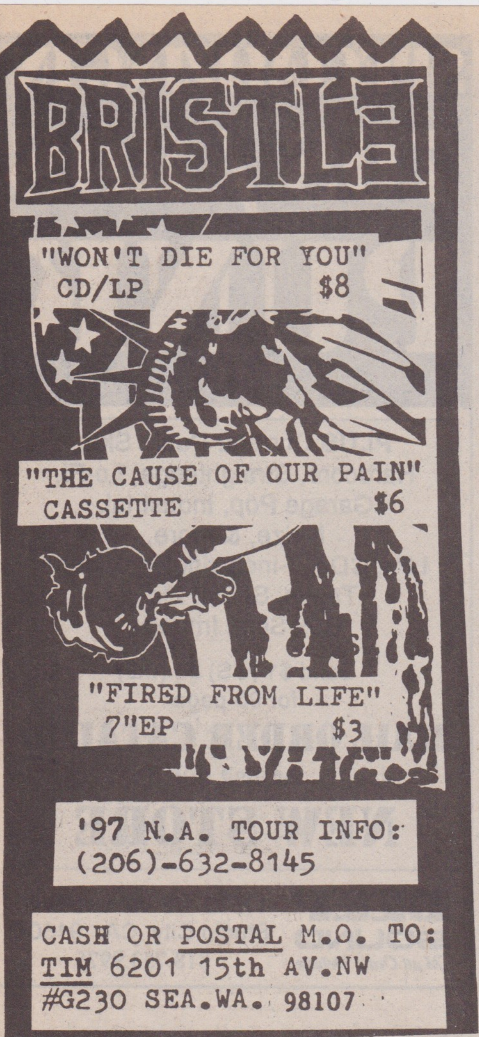

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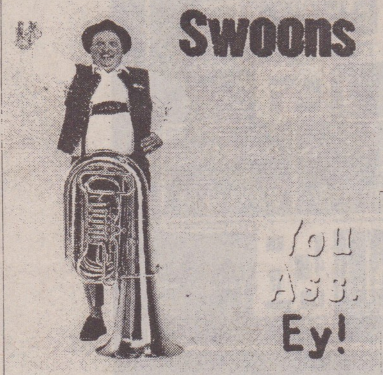

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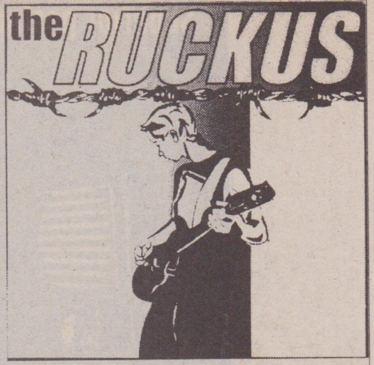

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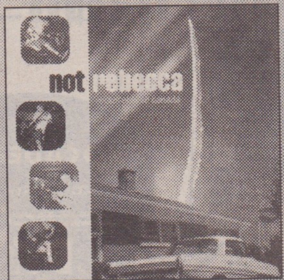

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This month... RICHARD HELL

PIONEERS OF PUNK

by Generic Nathanson, Dead End Tim and J.T. Kids

While, I do not believe it to be a legitimate argument whether who invented punk rock, Sid, Iggy, or Richard Hell, I tend to lean towards the latter. One thing for sure if punk rock was patentable, true to his form, Richard Hell would drop out of sight on the day the patent was awarded. Richard Hell is truly an American unsung hero. Heros are useless. I do realize that crediting the invention of punk rock to a singular individual is absurd!!

Born Richard Meyers and raised in Kentucky (of all places) Hell has been in two of the most influential bands, the Heartbreakers and the Voidoids, however, he has always been able to just escape the lime light in order to return to his personal life. He probably fancies himself more of a poet than a musician, still, Hell remains to be one of the most proficient and intriguing song writing, singing, bass playing mother fuckers I have ever had the "new pleasure" of coming across. Well. this story, as do most, start off with friendship. During his High School years Hell attended a private school in Delaware which he describes as a "reform country club school". There, he met up with Tom Miller (later to be named Tom Verlaine). As most teenagers do, Hell and Verlaine hated school and wanted to start out on their own. They gathered all their money together and decided to take off for Florida. On their escape to Florida, they wound up in a field in Alabama, and decided to light a fire, Verlaine wanted to keep warm, while Hell just wanted to watch it burn. Their fire party was interrupted by the police and fire department. Busted, Verlaine returns to High School and Hell cons his way to New York City. A couple years later Verlaine would join him there. The year was 1967 and Hell came to New York to become a writer and not a rock musician. Hell was interested in the power of the word, but was very private, he did not want his literacy to be mistaken for weakness, Hell was very street wise. Ten years after getting arrested with Verlaine in Alabama, the two formed a band called the Neon Boys. A short lived group that later would become Television. Now, Television is one of those bands that everyone claims to be a major influence on them, sort of like Roxy Music and David Bowie, except for a few tracks Television eludes me. I would be interested in hearing Television with Richard Hell, unfortunately nothing exists (at least that I know of).

Hell and Verlaine fucked around with acid and explored ideas. They both shared a contempt for most things. Hell was still mostly interested in writing and Verlaine was really into free form Jazz. In 1971, Hell invested in a small printing press an published his own underground poetry magazine called "Genesis: Grasp". The magazine featured poems and stories by both Hell and Verlaine and a mysterious Thersa Stern. Stern was a feminine alter ego of both Hell and Verlaine. Hell came up with the idea of compositing a photo of Hell and Verlaine with a wig and make up. The newly created Theresa Stern even published a book called "Wanna Go Out?". Hell was twenty when the New York Dolls started playing, Bored, and frustrated and craving immediate reaction to his works, Hell decided to start a band, greatly inspired by the Dolls.

The first band was called the Neon Boys. Hell played bass and sang, Verlaine played guitar and sang, and Hell's old friend Billy Fica played drums. Originally they tried to get Chris Stein (from Blondie) to play bass, Stein did not join the band, complaining that the music was too fast and not commercial enough. Hell was forced into playing bass out of necessity. Verlaine was interested in having a twin guitar sound and they searched for a second guitar player. They auditioned Douglas Colvin (Dee Dee Ramone), but he just did not meet Verlaine's minimal standards. Hell did not either, in fact one of Veralaine's biggest complaints was Hell's competency as a bass player. The Neon Boys lasted a little more than a year from 1972 to 1973. The Neon Boys were heavily influenced by the Stooges and the Velvet Underground. much more raw and brutal than Television would become.

I do not have too much to say about Television. Television was the Neon Boys with the addition of Richard Lloyd on second guitar, Verlaine finally got the technical ability of a second guitarists that he had always wanted, Somewhere in the void of the Neon Boys and Television, Verlaine and Hell drifted apart. Musically Verlaine was abandoning his Stooges, early American punk roots for a more free form, avant garde rock and roll. And Hell's song writing and stage antics garnered him more attention than Verlaine was willing to give up. Egos clashed.

THE NEON BOYS
THAT'S ALL I KNOW RIGHT NOW
LOVE COMES IN SPURTS

Good bye Verlaine, Hello Mr. Johnny Thunders! Thunders and Johansen (New York Dolls) met with a similar fate as did Hell and Verlaine. Both with out bands, Hell and Thunders formed the Heartbreakers with ex-Doll, Jerry Nolan. I'm not going to talk about the Heartbreakers, refer to MaximumRockNRoll #152 for a more in depth view of the Heartbreakers. I just want to add that Thunders was the second of three brilliant guitar players that Hell worked with.

Hell worked in a book store called Cinemabilla with an accomplished guitar player named Robert Quine. I have heard Quine referred to as one of the best guitarists ever. A bold statement that I feel is best left up to personal taste, however, Quine is damned intriguing. When Hell left (kicked out of?) the Heartbreakers, he recruited Quine and drummer Marc Bell (Marky Ramone), Bell had just left Wayne Count at this time. From a "Village Voice" advertisement, they picked up Ivan Julian as second guitar. The four became the Voidoids. They secured a record deal immediately with Instant Records and without much preparation they were thrown into the studio to record demo tapes. The demo tape was released November of 1976 as the Blank Generation EP on Ork Records. The Ep included "Blank Generation", "You Gotta Lose: and a six minute version of "(I Could Live With You) (In) Another World". The Voidoids made their CBGB's November 18, 1976. Hell's new outfit, proved to be very important. Hell was finally taking his place in American punk rock history. Hell and the Voidoids became legendary. Evidence of Hell's influence was everywhere. Hell was the epitome of what a punk looked like. He practically invented torn T-shirts and Spikey hair. Hell lead the way for bands like the Clash, Damned, and the Sex Pistols, and Malcom McClaren had a close eye, on Hell's every move. The Voidoids continued on for a couple of years and finally disbanded in the fall of 1976. Problems with record companies and Hell's own boredom of being a star added up to the demise of the Voidoids

WANNA BE YER DOG
YOU GOTTA LOSE
WALK ON THE WATER
RECORDED LIVE CBGB'S '78
RICHARD HELL—VOCALS, BASS
IVAN JULIAN—GUITAR
BOB Q—GUITAR
MARK BELL—DRUMS
VOIDOIDS

Hell continued and still continues to invent and reinvent himself. He still involved with music and poetry and the occasional movie. He is in a movie called "Smithereens" which I recommend. My wife Sherry, and I, have the great fortune of seeing the original Heartbreakers. It was actually a Johnny Thunders gig in the early '80's, and Johnny brought up Hell. Thunders, Nolan, and Hell playing "Love Cums in Spurts". and "Blank Generation" is something I will never forget. Incidentally, I'd like to point out that the "Blank" in "Blank Generation" refers to fill in the blank and not a synonym for empty.

Richard Hell and his various bands still blow me away. I suggest picking up everything you come across by him, but you must have "Blank Generation" and "Destiny Street", and "R.I.P." (if only for the three original Heartbreakers songs). Richard Hell is a rare individual who put sex, cartoon, anarchy, and I don't give a fuck back into rock and roll. Hell did not need to know how to play bass to be a bass player and neither do you, "Fuck rock and roll". Go out and do something. It's urgent!

Discography

NEON BOYS
"The Neon Boys /Richard Hell and the Voidoids part III" (Overgroun Records, 1991)split Cd with 3 Neon Boys songs ("That's All I Know", Love Cums in Spurts" and "High Heeled Wheel" and 2 Voidoid songs ("Don't Die", and "Time")

HEARTBREAKERS (with Hell)
"The Junkies Live" Ep (Nowhere Records, 1975) (bootleg)
"Live at Mothers" (Fan Club, 1976) LP and CD (bootleg)
"What Goes Around" (Bomp) CD
"R.I.P" (Roir) CASS CD (as mentioned, contains three Heartbreakers songs and a collection of various other songs, Hell put this out himself)

VOIDOIDS
"Blank Generation" EP (Ork Records, 1976)
"Blank Generation" LP (Sire, 1977)
"Destiny Street" LP (Red Star, 1982)
"Fun Hunt" CASS CD (Roir)
"Richard Hell, Padt and Present" EP (Overgroun, 1980)

There are other releases and re-releases on CD. Richard Hell has also done some recording with Sonic Youth.

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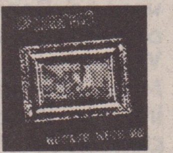

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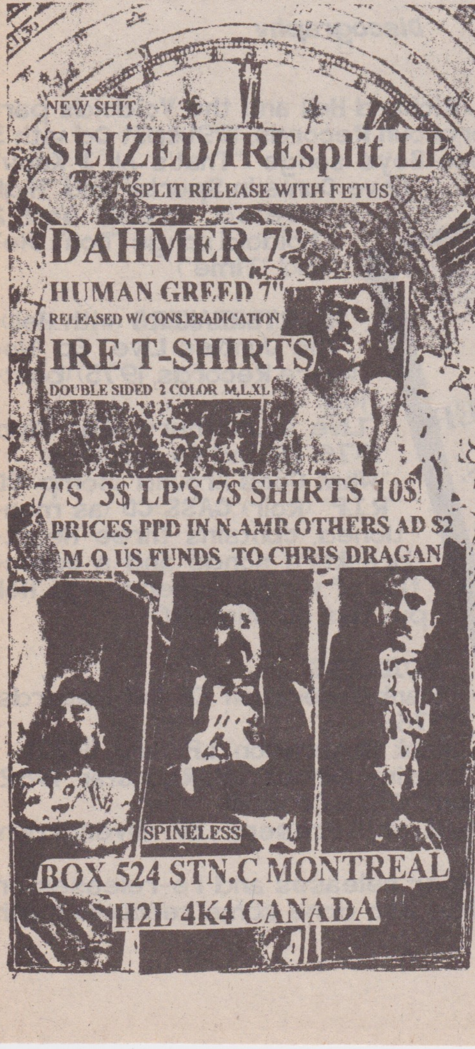

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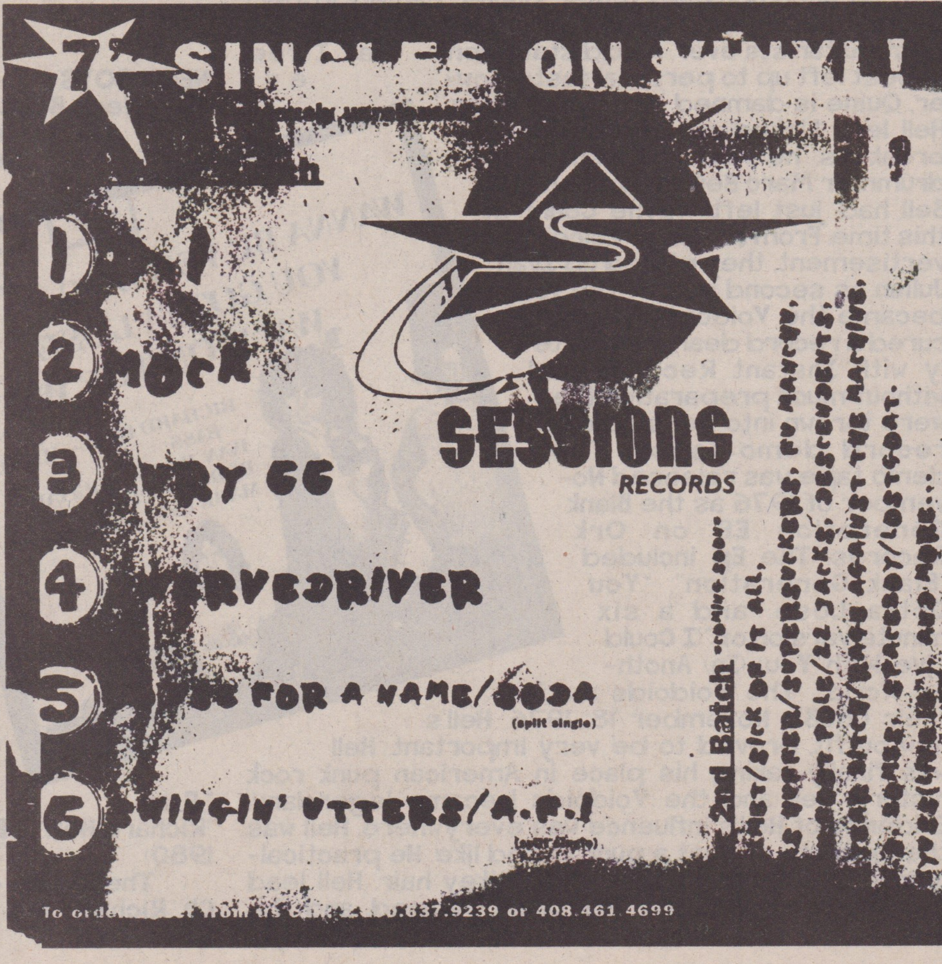

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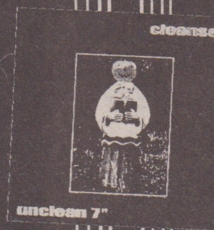

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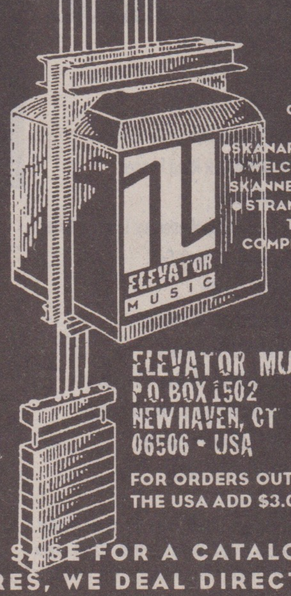

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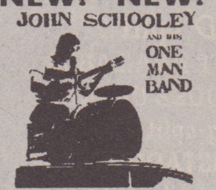

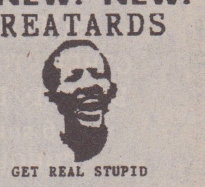

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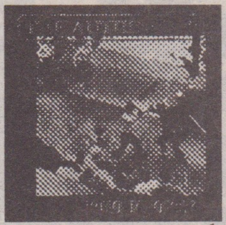

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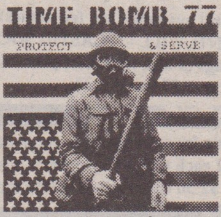

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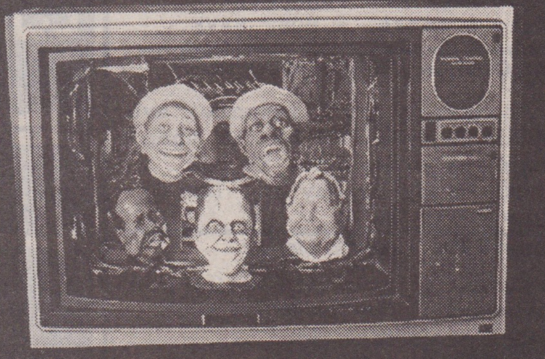

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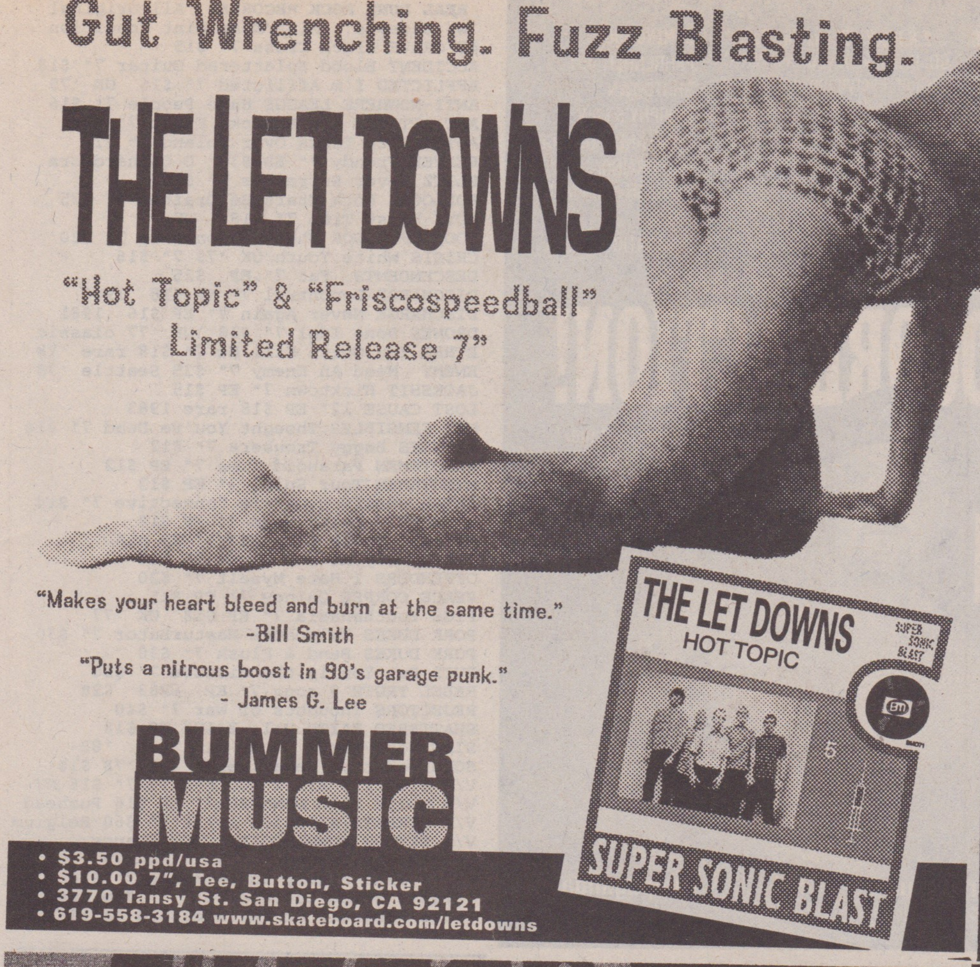

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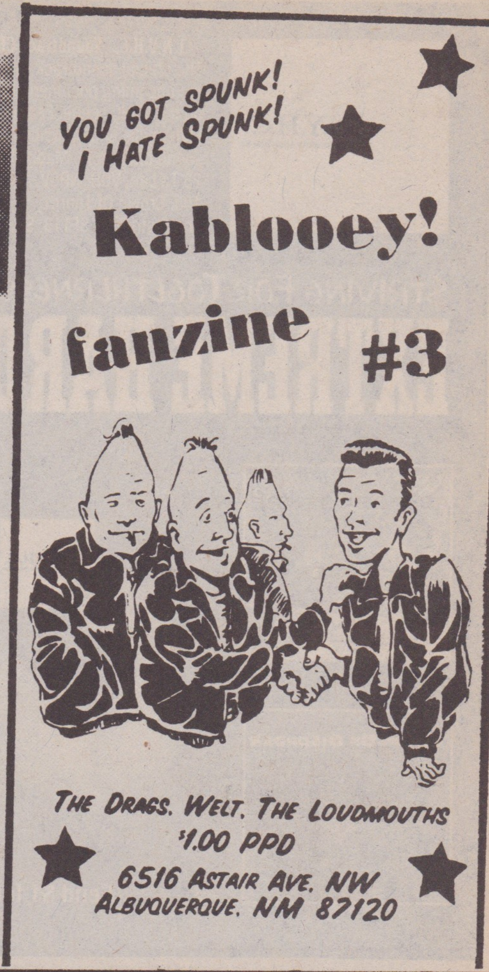

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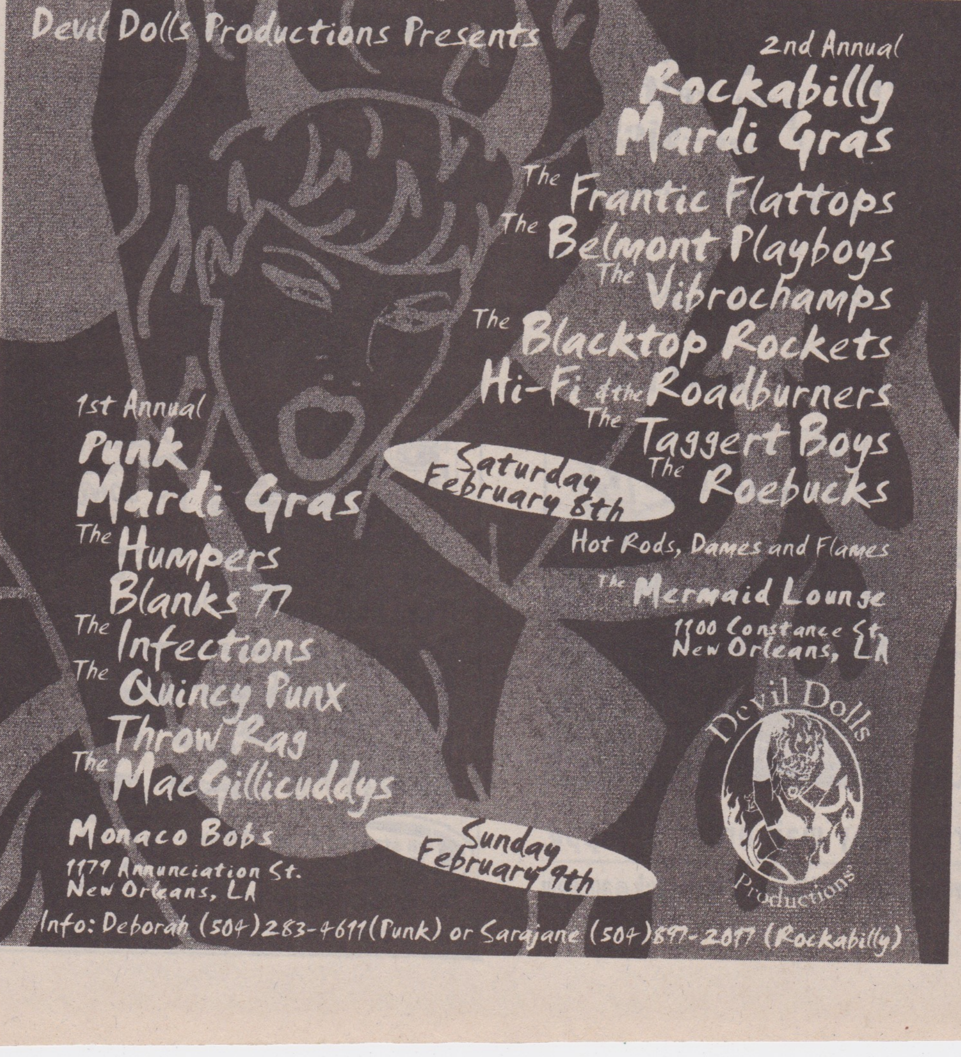

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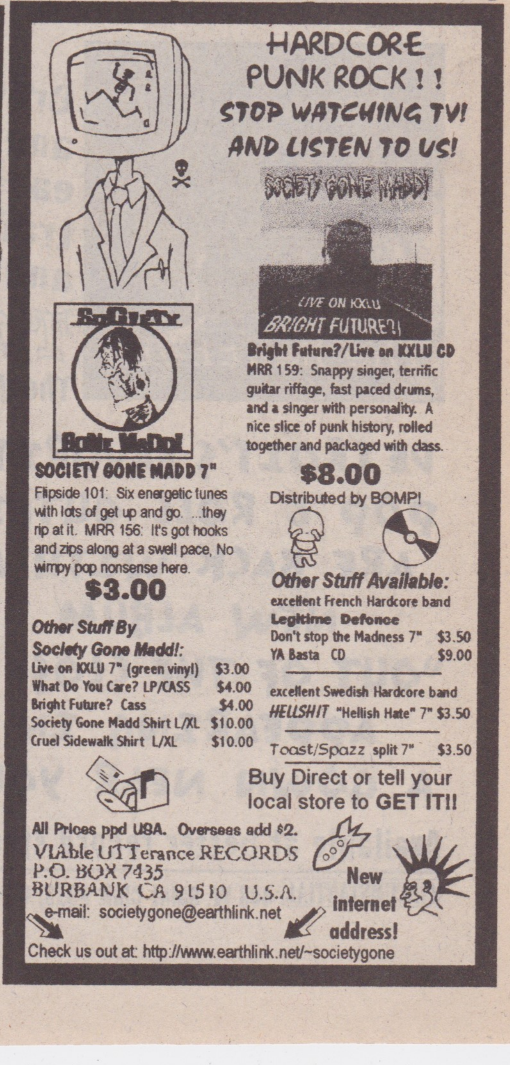

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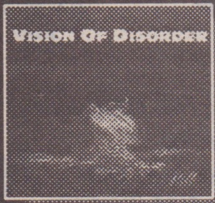

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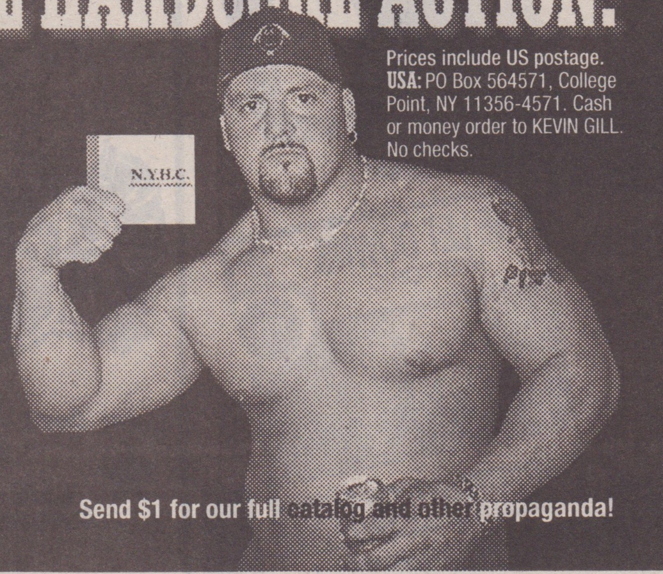

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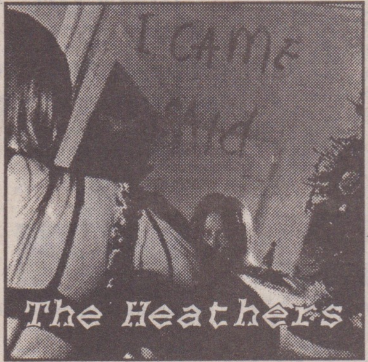

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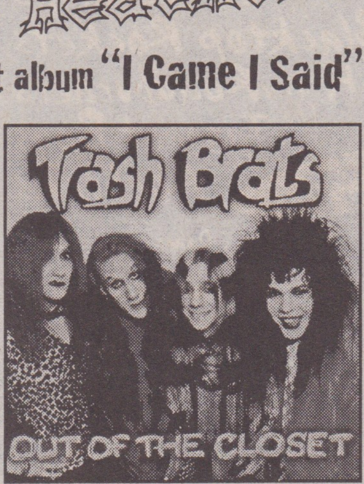

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MRR BOOK REVIEWS

Search and Destroy: The Complete Reprint • edited by V. Vale
Vol.1, 152 pages • Vol. 2, 148 pages • $19.95 each
V/Search Publications • 20 Romolo #B • San Francisco • CA • 94133

SEARCH & DESTROY •1-6
SEARCH & DESTROY
V
THE AUTHORITATIVE GUIDE TO PUNK CULTURE

SEARCH & DESTROY •7-11
SEARCH & DESTROY
V
THE AUTHORITATIVE GUIDE TO PUNK CULTURE

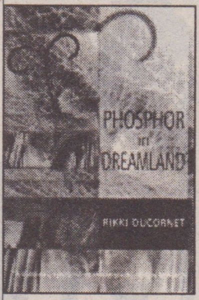
Reviewing the reprint of *Search and Destroy* is like trying to give an objective critique of the newest *Star Trek* movie playing at the local cineplex—it doesn't really matter what I think about it. Love it or hate it, people will be lined up around the block to purchase their copies. Stores won't be able to keep it in stock. Vale will be able to recoup whatever losses he incurred over the 'Bob Flanagan' issue of *RE/Search*. It's certain to be a runaway success, and the only thing that any reviewer can do is sit back and watch it all happen. You've probably already got your copy for Christmas.

But it's not that simple, because the hype surrounding *Search and Destroy: The Complete Reprint* is truly deserved. The original eleven issue run has reached near legendary status among those of us who still care about overlooked cultural icons like Frankie Fix or Jennifer Miro, and who are actually interested to learn that the Nuns' guitarist considered Jackson Pollack one of his prime influences. Despite the magazine's reputation, the original tabloid copies have always been difficult or impossible to find but this new reissue collects the entire series into two convenient trade paperbacks. Volume one contains "early, incendiary interviews"—their choice of words—with the Screamers, the Nuns, Sex Pistols, Ramones, Crime, the Avengers, and reprints issues one through six in their entirety. The second volume reprints everything left, including interviews with William Burroughs, J.G. Ballard, Negative Trend, the Mutants, Dead Kennedys, and the all photo issue that appeared at its conclusion. Every page is reproduced in all its hand-typed and lettered glory, with great photography and minimal layout.

Search and Destroy took a very meticulous, exhaustive approach to their interviews—a trend that continued throughout the *RE/Search* series and up to the present day—and were more after an interesting story than band chronologies or plans for upcoming releases. Not only punk rockers were invited. Bearded beat poet Allen Ginsberg would appear and give his opinions on punk rock, alongside a "Do it Yourself" guide to art terrorism by a young, uncredited Mark Pauline. Some interesting moments surface; Russ Meyer describing his aborted feature film that would have starred the Sex Pistols, interviews with pre-stardom Devo and David Lynch., and the Dils' sentiment that revolution was just around the corner. Little did they know that it was the "Reagan Revolution," but that's another story altogether.

The cover boldly states—without a trace of irony—that *Search and Destroy: The Complete Reprint* is the "authoritative guide to punk culture"—overstating the point, maybe. Still, it's amazing that a newsprint fanzine—meant to be read and discarded—can still draw attention almost twenty years after it was first printed. Once Jello Biafra referred to *Search and Destroy* as the "greatest fanzine ever made," and this is one instance when I'm inclined to agree with him. — Jeff Heermann

Phosphor in Dreamland • Rikki Ducornet
165 pages • $12.95
Dalkey Archive Press • Illinois State University • Box 4241
Normal • IL • 61790-4241



What happens when you cross Gabriel Garcia with Henry Miller? You get something like nineteenth century science fiction with a decidedly earthy feel to it. Phosphor in Dreamland is by turns dusty, moldering and kaleidoscopic. The characters are all in a some state of decay, and it's only poetry that can redeem their mission on the fictional isle of Birdland, which has been purged of its aborigines and giant Loplop birds. But the Inquisition is in session, contrary to all things poetic, and especially opposed to the story's poet/hero, Phosphor.

First we're introduced to Fogginius, a scientist in the most extreme, who wipes out whole species of the local fauna in his pursuit of biological truth. On his doorstep he finds an oddity: a cross-eyed, clubfooted orphan whom he names Phosphor. The child shows his poetic tendencies early: "The idea that would haunt him for the rest of his days begun to take form: that everything visible and palpable is light; that the world is but a seeming, and above all, that form is matter dreaming..." Hence, as a boy, while locked in the trunk his keeper uses as punishment, Phosphor discovers the first principles of photography and creates a camera obscura. The local padron, Fango Fantasma, who prides himself as an intellectual adventurer (and whose grandfather is responsible for murdering the indigenous population), hires Phosphor to join him, Fogginius and a few others to roam their island, photographing every living thing: "We will embrace the island,' he ranted, 'coast to coast... We will eat the memories of others, freeze time, rape space and in three dimensions, too... I shall have it all,' he cried, 'captured in silver,' he salivated, 'on glass.'" So begins the odyssey that will make or destroy the characters. Some of them will never return. But Phosphor, hopelessly in love with Professor Tardanza's beautiful daughter, is strengthened by the trails of the journey, and sends her father an impetuous note that succeeds in making his dream possible. In the end, his happiness is vanquished by the Inquisitor, who destroys the miraculous plates of the ocularscope and Phosphor himself.

The tale is framed as a correspondence between the narrator and his fellow historian, so there are occasional time-out's from the story which provide background information about the island and its characters. This device, coupled with Ducornet's accomplished lyricism adds a weird authenticity to the whole venture. Was there such a place as Birdland where Loplops sang by night and pled for their life in a human voice? Ducornet's style itself is disorienting. It's heavy literary with many references to Jonathan Swift and other fictitious figures. And there is a lot of poetry integrated into the text—not surprising, considering Ducornet's own roots as a poet. But the sometimes flowery language is undercut by the grubbiness of the book's male characters and frequent biological frankness, by turns scatological and sexual: "My brain's a soup of shit... Master! Climb up here and put your nose to my ear! You'll smell dung." or "As she explained to Phosphor, in her dream she had seen the face of god. She recognized the nose at once—it was her lover's cock; apples of his cheeks, Phospher's ball." The incongruity of it all works well a creates a rare, hybrid style. Ducument has been writing since the 70s and has never gained much notoriety. Perhaps Phosphor in Dreamland will finally bring her work the attention it deserves. — Emily Soares

Death's Garden • Various Artists
200 pages • $19.99
Automatism Press • POB 170277 • San Francisco • CA • 94117

DEATH'S GARDEN

As a culture, we are obsessed with death. We find its images and warnings everywhere; on the items we eat, smoke and read. Some folks even become morbidly obsessed with death and take it to an extreme; becoming caricatures of things they have seen or read; books, movies and pictures. *Death's Garden* includes over 200 photographs of final resting places, graveyards and tombstones which are accompanied by two dozen essays on cemeteries and death. The photographers and writers relay their thoughts on the relationship between the living and the dead creating a feast for the eyes and senses.

Some will see this book as a morbid celebration of death which would be a mistake. The book offers the reader beautiful and haunting images of cemeteries and burial grounds from all across the globe. These photographs capture everything from the gaudy excess of the Forest Lawn chain of cemeteries to the overflowing catacombs of Paris; with stops in Japan, Spain and New Orleans as well as many other points in between.

The editors of this tome have painstakingly designed *Death's Garden* in a way that lends itself to both the photographs and the essays. Although the words are generally weaker than the images, the combination allows the reader to advert their eyes just for a second to get a glimpse of what the author is writing about. When looking at the photos one can put their mind to work and imagine what life held for those buried beneath the tombstones. How did this person die? What type of life did they lead? Who was left behind? The haunting black and white images lend themselves perfectly to this approach. Whether you approach this as a photography book or a book of photographs and essays you will not walk away unsatisfied, but it is the images are what make *Death's Garden* so pleasing.

The essays are for the most part tales of visits to cemeteries. Some of the writers detail what a cemetery means to them, what they have learned from the deaths of those close to them or even what they have imagined in the deaths of those they did not know. Others relay stories of their experiences of walking through cemeteries, of seeing ghosts at them and of the uncomfortable feeling of being there after dark. Others relay the idea of what can be gained by visiting a cemetery; just the straightforward beauty which can found inside their walls.

I have never been one for visiting cemeteries (day or night), but this book and especially the photographs has definitely piqued my interest in the subject. And while I can't say I'll be haunting the grounds of any cemetery in the near future, I will say that I can see the beauty that one could find inside the gates of one; from the old simple headstones to the more elaborate tombs. *Death's Garden* goes a long way in showing just what these residences of the dead have to offer those of us that are still among the living. — Trent Reinsmith

Invisible Governance: The Art of African Micropolitics
David Hecht and Maliqalim Simone
188 pages • $7
Autonomedia • POB 568 • Williamsburgh Sta. • Brooklyn • NY • 11211

INVISIBLE GOVERNANCE
THE ART OF AFRICAN MICROPOLITICS
DAVID HECHT & MALIQALIM SIMONE

Worldwide, in every venue of international politics and theory, there is great necessity to engage in a new view of post-colonial society. Framed by recent events, such as the corporate-sponsored execution of Nigerian poet and environmentalist Ken Saro Wiwa, and the unfathomable Hutu-Tutsi conflict playing out in Rwanda and Zaire, it is clear that where relations with Africa are concerned, an evolved dialogue is positively urgent. *Invisible Governance* is a step in that direction. It's an amazing book about Africa. Not about Africa, but about a way to look at Africa.

Hecht and Simone are able to present information without falling back on a catch-all summation. In a captivating combination of anecdotes and analysis, the authors describe and compile, allowing the reader to formulate her or his own conclusions. The authors do not shy away from obvious contradictions or unexplained events—there is no sense of forging an ideology here. This is a refreshing, and sometimes humorous, style of writing, in a traditional way where both colonialists and progressives have usually read like propaganda.

One of the central issues in *Invisible Governance* is the alleged lack of an "authentic" African culture. This is seen by well meaning Westerners in the African propensity tore-incorporate or appropriate other cultural material for local cultural functions. The authors explain that Africa, being situated geographically as a trade route for millennia, has always picked and chosen among the cultural symbols of travelers and foreigners. The mermaid, which figures into African mythologies as "Mami Wata," a female deity interchangeable with Virgin Mary iconography, was seen on European ships arriving on the Western coast; it is seen also in Madonna's "Cherish" music video, which features a little African American mermaid boy frolicking on the beach with Madonna. Murals on village streets feature Disney characters alongside portraits of Muslim revolutionary Amadou Bamba.

The authors write: "Such practices have little to do with what the West calls 'African Art' because 'African Art' is largely owned by the West... Sometimes Western experts go and teach Africans how and why they once made what they did. Often this is useful for the production of tourist art... Nowadays, some African Art gets made in Taiwan and never sees Africa. Meanwhile, many Africans produce their own cultural narratives and world views, often utilizing non-African languages, methods, and materials."

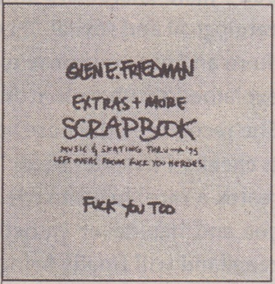
It is odious to think of these white art dealers, after having a few beers, lamenting to the authors that "There is no African Art left in Africa, and the people no longer have the ability to make it." revealing a despicable dehumanizing wish to keep African people frozen in a zoo-like exhibit of long-gone traditions.

The fascinating part of the book is when the authors outline areas of resistance within cultural practices. In an example from Sierra Leone, there is a form of the British hunt, with all the regalia of jackets, dogs, foxes and the like. The British colonial administration thought it another example of naivete and blind imitation, but the hunting societies incorporated and preserved outlawed tribal cosmologies, and in some cases even fomented secret revolts against the British.

In another more complicated example, the authors describe "sapeurs," so named after the Societe des Ambienceurs et Personnes Elegantes (translation; Society of Scenesters and Elegant Persons) or SAPE, in Zaire. The bloody dictatorship of Mobutu Sese Seko has a certain conservative bent, at one time trying to mandate that people wear "traditional" African garb and create "traditional" artwork. So the sapeurs, defiantly obtaining European designer clothing through an illegal black market, or else manufacturing forgeries, flaunted frivolity in the face of fascism. It became a scene, not unlike the punk and queer communities, which also heavily emphasize a politicized dress code. It looks like an imitation of Western traditions, but the connections to African meanings are far more complicated; much like a drag queen's "imitation" of the feminine.

This African tradition—appropriation and continual transformation as a form of resistance—looks completely chaotic to an outsider. The authors point out, even the African American outsider is on a different level. But this cultural anarchy and national fluidity, they suggest, may well make Africans the best prepared for a future world with blurred geographies and hybrid ideologies a la *Blade Runner*. While that seems like a rather optimistic interpretation, the case, as presented, is strong. — Greta S.

Fuck You Too: Extras and More Scrapbook • Glen E. Friedman
172 pages • $20
Consafos Press • POB 931568 • Los Angeles • CA • 90093



GLEN E. FRIEDMAN
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SCRAPBOOK
MUSIC & SKATING THRU—'95
LEFT OVERS FROM FUCK YOU HEROES
FUCK YOU TOO

There's no doubt that you have seen Glen E. Friedman's work. He's taken photos of all the great hardcore bands, innovative hip hop artists and many of the pioneering skateboarders. His photos have appeared on albums and lyric sheets of groups like Black Flag, Minor Threat, Fugazi, Circle Jerks, Public Enemy, Beastie Boys, Run DMC, Suicidal Tendencies, and published in magazines such as *Thrasher*, *Flipside*, *Skateboarder*, and *MRR*.

Friedman's photographs give me the same feeling as hearing bands like Minor Threat, Black Flag and Bad Brains. It's like I want to grab my camera and just fucking go crazy taking photographs nonstop. Every time I'm out shooting a band's live set Friedman's photogrpahs run through my mind. The compositions, the tones and the faces. I'd love to have a week with his negatives and a good darkroom.

Fuck You Too is somewhat of a continuation of Friedman's first book, *Fuck You Heroes.* The main intent of *Fuck You Heroes* was to give special attention to people who Friedman feels are "heroes" because of their all or nothing approach to what they do. *Fuck You Too* covers some of the same ground (skateboarding, punk, hip hop), including extras that didn't make it into the first book as well as hundreds of just straightforward great photos.

The prints are amazing. The black and white photos have an excellent balance of tone that capture and convey the mood of each subject. The color shots are unbelievably sharp and crisp. Then there's the detail in each photo; the concrete pools skated by people like Jay Adams, Moses Padilla and Steve Caballero to the bricks in photos of King Tee, Fugazi, Run DMC, and Kurtis Blow. It's these types of minor details which help to put you "in" the picture. Take a look at the oil stained street in the photo with Husker Du sitting on the curb, the graffitied walls behind bands like X, Effigies, Dead Kennedys, and the Big Boys, or the scuffed up floor at live shows of Reagan Youth, Fear, The Cramps, and Minor Threat.

What I like the most about Friendman's style is the way he captures the subjects facial expressions; this is what sums up the spirit of the artist's music and the skater in the backyard pool. The contorted faces of Jello Biafra, Dez Cadena, Rollins and H.R. illustrate the power and energy of hardcore punk. The looks of concentration on the faces of skaters like Jim Muir, Jay Smith and Steve Alba. The looks of cool from LL Cool J, Slick Rick, Public Enemy, Ice-T, EPMD and A Tribe Called Quest.

In a way it's pointless to describe a book of photographs. Everyone gets something different out of a picture. The main thing I get from these photos (besides a sense of nostalgia) is inspiration to continue taking photographs of bands and individuals who inspire me, and to try and get the picture that captures what it is that sets them apart from the masses. I also get an increased desire and motivation to carve out my own identity; anything to avoid falling in line with the rest. I hope you can get some of the same things from looking at the photographs in this book. — Matt Average

Black Panthers for Beginners • Herb Boyd
Illustrated by Lance Tooks
153 pages • $11

Chomsky for Beginners • David Cogswell
Illustrated by Paul Gordon
153 pages • $11
Writers and Readers • POB 461 • Village Sta. • New York • NY • 10014

BLACK PANTHERS
FOR BEGINNERS

Writers and Readers' *...for Beginners* series has saved my ass on a couple of different occasions when dealing with teachers who wouldn't deign to translate either their lectures or the reading material into English. Many college teachers seem to feel that their students should have moved beyond this sort of thing when they graduated high school; they should be able to appreciate the finer points of Plato or Wittgenstein on the strength of the readings alone, with minimal historical context. *Black Panthers for Beginners* and *Chomsky for Beginners* are excellent examples of why the series is such a valuable resource: they are concise, intelligent guides that give the reader a basic context with which they can start to learn about very complex issues and philosophies.

The Black Panther Party was one of the important social forces of its time, and its influence continues today. The Panther's history is painfully difficult to learn about because responses to them tend to be as extreme and divided as they were thirty years ago; they were either martyred saints or fanatical terrorists, depending on who you talk to. In fact, they were neither and both, and the great strength of Boyd's book is that he recognizes this. Although Boyd clearly supports the Panthers, he does not flinch from examining the petty infighting and betrayals that took place within the Panthers (especially towards the Party's end) with a critical eye. As he says of the life and death of Huey Newton: "...long before his physical death, Newton had released his will to live in bits and pieces and petty rages... But this is not the time for long laments or selective memories of what he stood for. He was neither Messiah nor Moses, as some eulogies proclaimed; he was a young man created in an American ghetto who would not passively abide the limitations imposed by his overseers."

Not all of the negative aspects of the Panthers were inherent parts of the Party; there was a very real effort on the part of the government to destroy the Party through *agents provocateur* and misinformation. Boyd gives a good account of these efforts, as well as more direct violence, such as the police murder of Fred Hampton.

The history of the Panthers is a tangle of contradictions: sophisticated political analysis mixed with macho posturing, love and solidarity mixed with vicious betrayals, revolutionary idealism mixed with cynical bids for power. The people in the Black Panther Party loved and fought just as much as anyone else, and it is to Boyd's credit that within such a slim volume he removes the Party from the caricatures created by both Left and Right and shows that above all, it was a powerfully human endeavor.

Unlike the Black Panther Party, Noam Chomsky is still alive and being a pain in the ass to Establishment types everywhere. Chomsky's own strength is the ability to express and analyze complex issues in a clear, concise manner, but it can nevertheless be difficult to reach a complete understanding of his philosophy because Chomsky's writings and lectures cover such a diverse range of issues. He has distinguished himself as much as a linguistic scientist as a political scientist, but few people are familiar with both these aspects of Chomsky; his linguistic writings are inaccessible to most people interested in his politics, and most linguists are not known for their love of radical politics. One of the most fundamental strengths of *Chomsky for Beginners* is that Cogswell not only gives overviews of both Chomsky's linguistic and political philosophies, but he shows how each informs the other. Chomsky's analyses of the media as a state propaganda system grow out of his understanding of how language functions and the psychology of those who use it. This understanding, combined with his own profound sense of morality, has allowed Chomsky to produce political analyses that are clear and precise in a way that demonstrates the scientific mind at its best.

To provide the reader a basis for understanding Chomsky, Cogswell spends over twenty pages giving a general overview of some of Chomsky's predecessors, including Plato, Rousseau, Marx, and Orwell. This section in itself is a major step in broadening one's understanding of Chomsky's scientific and political views, because Cogswell directly links the statements and ideas of those thinkers to Chomsky's, creating a long term historical context in which Chomsky can be viewed.

The most valuable thing about *Chomsky for Beginners* is the structure it provides; it flows easily from basic principles to the more intricate aspects of Chomsky's analysis in a way that the man himself would approve of. Such a structured sense of what Chomsky is all about is nearly impossible for a single reader to achieve unless they take on a long term commitment to studying him in depth. For that reason alone, Cogswell's book should increase your appreciation of Chomsky whether you read him regularly or have never touched his work. — Chris Hall

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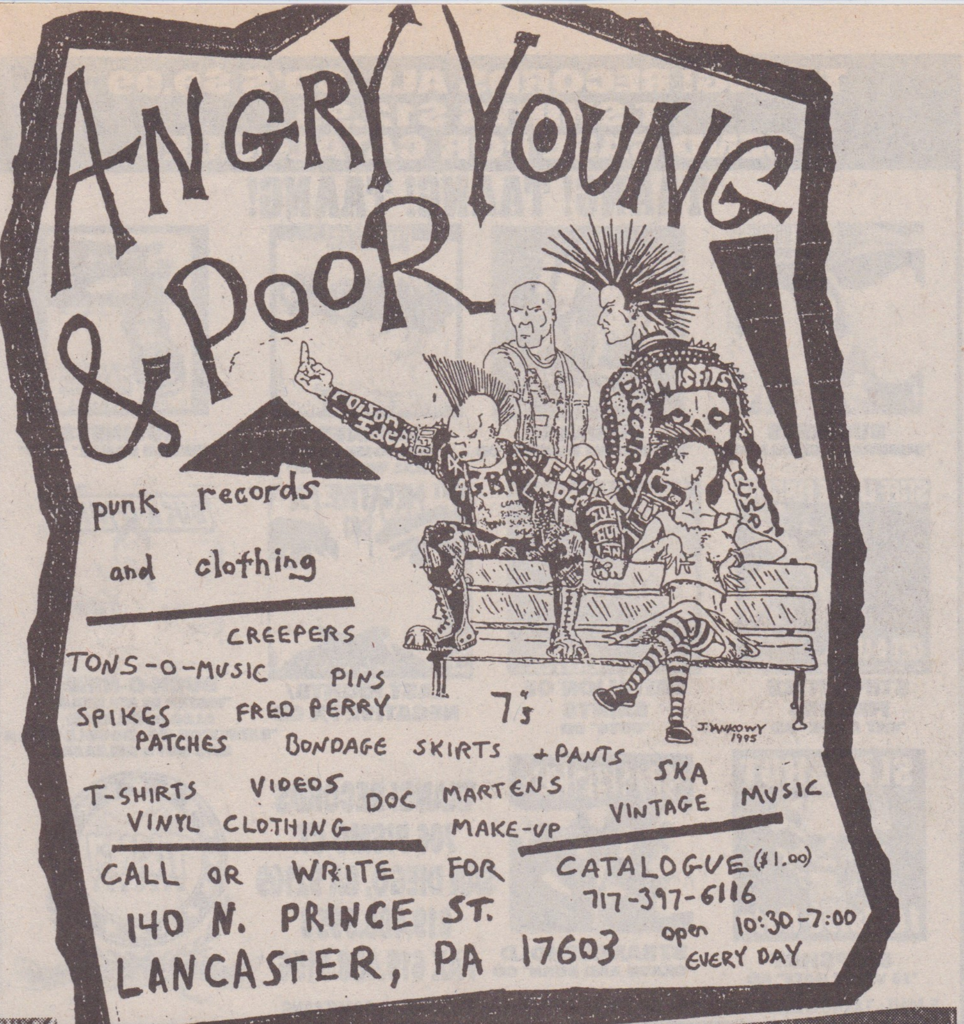

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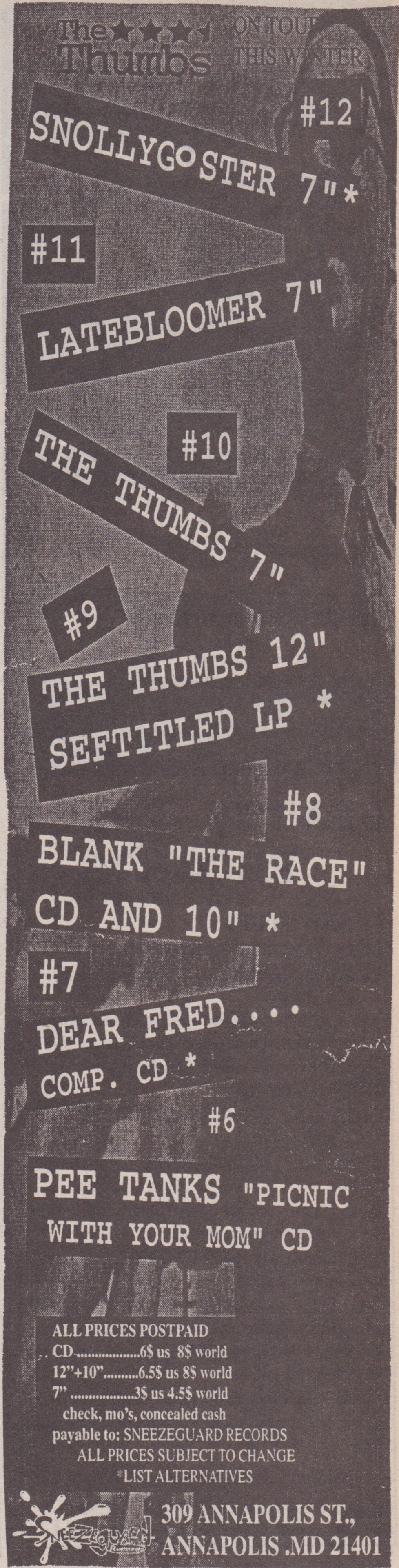

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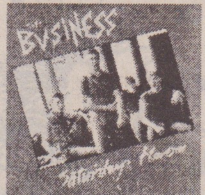

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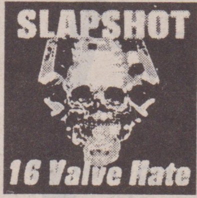

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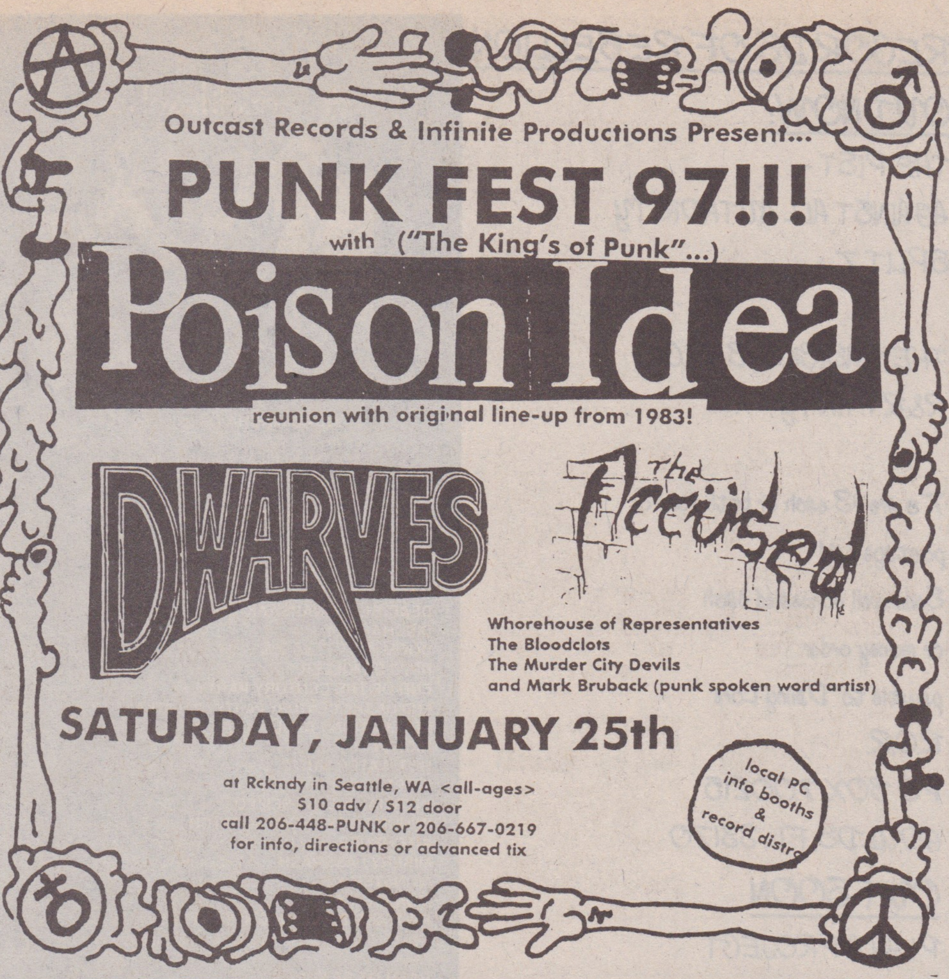

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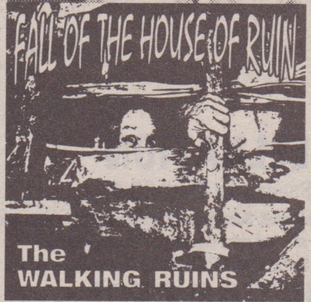

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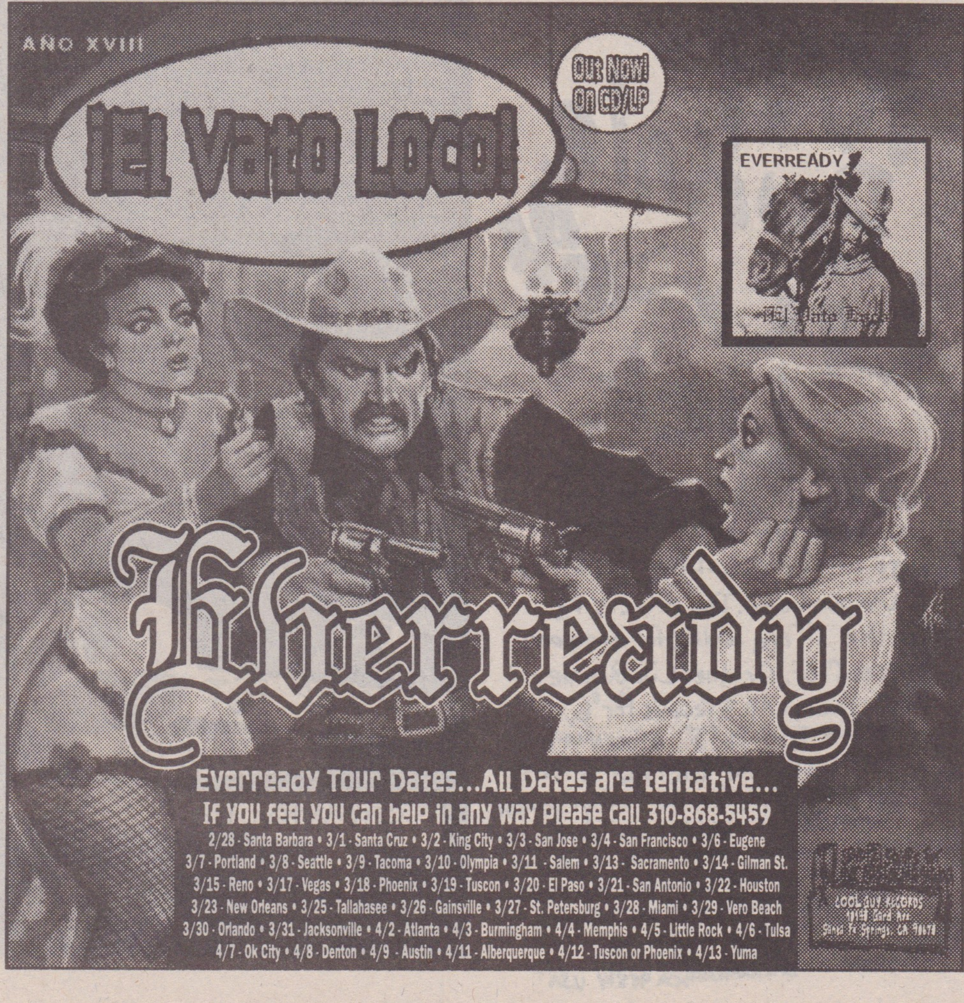

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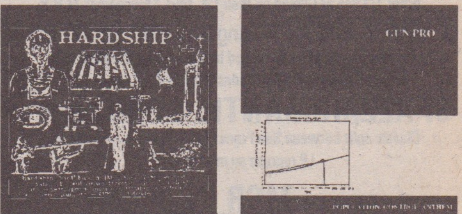

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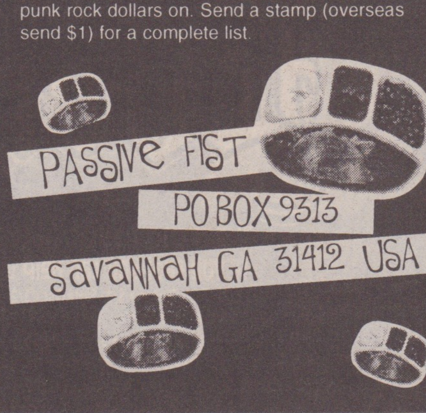

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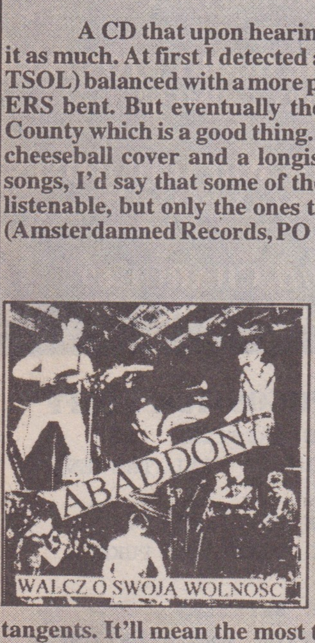
ADZ - "Pipers At The Gates Of Downey" CD

A CD that upon hearing more tunes, did not make me hate it as much. At first I detected a big 80's-LA-punk-art thing (think TSOL) balanced with a more punky STOOGES/HEARTBREAKERS bent. But eventually there was more Detroit than Orange County which is a good thing. Despite things against them like the cheeseball cover and a longish val-speak dialogue in one of the songs, I'd say that some of the songs are actually pretty cool and listenable, but only the ones that rock! (HD)
(Amsterdamned Records, PO Box 862558, Los Angeles, CA 90086)



ABADDON - "Walcz O Swoja Wolnosc" EP

An enclosed note mentioned that this band was one of the most important Polish HC bands in the eighties. No reason to doubt that. This is a boot collection of a demo from 1985 and parts of a 1984 live set. It's energetic and catchy hardcore -a rock solid rhythm section allowed them to branch out a bit. Generally quick and to the point, at times they embark on more moody tangents. It'll mean the most to the people who were there. (TM)
(Bydloszcz Records, no address)

AM I JESUS - "Handle Like eggs" CD

This stuff is weird. And what a name. AM I JESUS? Certainly not! If you were I'm sure you'd make yourself sound better than this. Weird sounding ska-punk that's pretty harsh on the ears. I think if they tried hard enough they could get on that new radio station...you know...K.R.A.P. (Hee hee) Sounds like KNOCKOUT. Yuck.
(AT)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

AMPHETAMINE DISCHARGE - "Parking" LP

Led by femme vocalist Aurora, this Seville band punches out excellently produced mid-tempo alternative rock/punk-rock tunes, each of them melodic and distinctive. I liked the album's uniqueness and consistently strong songwriting; however, it will unquestionably be far less than acceptable to those who like their their music hard, thick, and heavy. College radio stations in particular will find this an agreeable change to their usual pablum. In fact, I'd be disappointed if they didn't make an aggressive effort to seek it out. (SS)
(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

ANTiSEEN
THANKS ALOT

ANTISEEN - "Thanks A Lot" EP

These big boys serve up three cover tunes here. The title track is a delightful cover of the ERNEST TUBB classic, done in full on ANTISEEN style. Just imagine the SUPERSUCKERS white trash cousins. Also included is an adequate ANTI NOWHERE LEAGUE tune and a version of a SUN RA song that is as annoying as I remember SUN RA being. The back cover art is sure to get the Yankee kids crying. (TH)
(1 + 2 Records, Clean Nishi-shinjuku, Nishi-shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)

THE
WILD WILD
ARMITAGE
SHANKS
CELEBRITIES

ARMITAGE SHANKS - "Top International Celebrities/Ambition"

If the stories are true, the ARMITAGE SHANKS have gone from go-nowhere careers as the HEADCOATS road-crew to their own brand of fame and renown - they've never given me a wrong turn, so when I say that "Top International Celebs" isn't their best, it's still pretty good. "We know people who know/Stars from TV3", he sings. Play the b-side with the SUBWAY SECT cover first. (JH)
(Wild Wild Records, BP 55, 92123 Montrouge cedex, FRANCE)

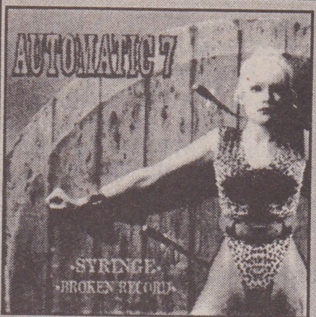
ART ATTACKS - "Outrage And Horror" CD

Awesome, I mean awesome original punk rock. When I saw this I thought "this couldn't be those ART ATTACKS". 1977 stuff in the early WIRE and SUBWAY SECT vein. Amateur and a tad of wack, but still fun stuff. The other side of the early UK punk explosion. A must. (RL)
(Overground Records, PO Box 1NW, Newcastle upon Tyne, NE99 1NW, ENGLAND)

AUGUST SPIES - "Hallelujah I'm A Bum" EP

This is pretty good. I took it home and was listening to it when a few friends of mine came over. I took it off and one of them ordered me to put it back on. Everyone began to form a mosh pit in my bedroom. Several objects were destroyed. A few of the comments tossed around formed the consensus that this is a lot like mid-period GRIMPLE. Seriously brilliant lyrics with 9 songs on a 7". [Fun Rating 8/10] (FR)
(Rodent Popsicle Records, PO Box 335, Newton Center, MA 02159)

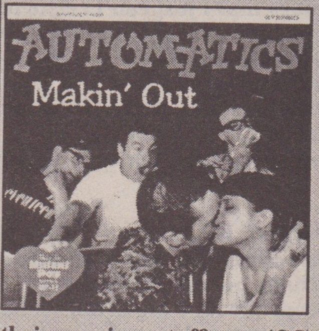
MUSIC REVIEWS



AUTOMATIC 7 - "Syringe/Broken Record"

I've never paid much attention to these guys. The A-side kinda reminds me of BUSH. Which is no plus. The flip is much better and punchier. A good pop punk tune with a SAMIAM feel. Still these guys toe the modern rock line a bit too much. (RL)

(Vagrant Records, 2118 Wilshire Blvd. #361, Santa Monica, CA 90403)



AUTOMATICS - "Makin' Out" EP

Medium tempo retro-punk, too neat to be garage, really. The title side doesn't really rock out, like for instance the TROUBLEMAKERS. It's funny, but the lyrics are annoyingly retro, also (about trying to make out in cars with girls...like Richie and Potsie?) But the B side really picks it up, with updated RAMONES stylings and a hilarious song about immigrating to Mars. Funny and hooky. I liked their previous stuff, too. (GS)

(Mutant Pop Records, 5010 NW Shasta, Corvallis, OR 97330)

AUTONOMIA
INDIGENA

AUTONOMIA INDIGENA - "Una Arruga, Una Vida" EP

Blistering, and worth every second of it. It's that kind of blistering that still embraces you with strands of melody, thusly drawing you in with its jingle. Similar to LOS CRUDOS in that way. There's a lot of really cool stuff going on here. Translations in French, Spanish and English. Very cool. (KG)

(Ape Records c/o Gilles and Kathleen Simonneau, 80 Rue des Chaises, 45140 Jean de la Ruelle, FRANCE)

BABY ASPIRIN/P.H. FAMILY - split EP

BABY ASPIRIN serve up two tracks of fast melodic hardcore, not that unusual but well done with good vocals. P.H. FAMILY are from Glasgow, so I expected something quirky, for want of a better word. Instead I was struck with a barrage of rhythmic guitar noise, like HELMET or something. An unusual combination. (AM)

(Flotsam & Jetsam, Flat B2, 185 Kent Rd, Charing Cross, Glasgow G3, SCOTLAND)

BANLIEUE ROUGE - "Sous Un Ciel Écarlate" CD

French-Canadian power metal, like modern METALLICA meets a slowed-down BAD RELIGION. Polished, punchy radio friendly production adds to the whole mid-'80s POISON/RATT feel this has, minus the solos and poodle hairstyles. I'm not trying to bring this down, the songs are actually really catchy and poppy, and I found myself enjoying this despite myself. My high school French was no match for the lyric booklet, so no help there I'm afraid. Still, not bad, if my description made any sense to you at all. (AM)

(Tir Groupé, no address)

The Basement Brats
STEREO

BASEMENT BRATS - "Curse Of The Brats" CD

A welcome treat considering their stuff is pretty hard to find. Great punky garage pop from Norway. These guys sound like the bands they thank: VIKINGS, RAMONES, and the LYRES. Nine unreleased tunes, their mini-LP, and their EP on one blistering disc. Awesome and then some. (RL)

(1+2 Records, Clean Nishi-shinjuku, Nishi-shinjuku 7-5-6, Shinjuku-ku, Tokyo 160, JAPAN)

THE BASEMENT BRATS - "Shining Down" EP

This Norwegian quintet has gotten almost as far from their RAMONES influence as their mentors eventually did. The title track is an almost slick melodic tune with lots of harmonies and it's good, but the accents are a slight drawback. The other songs are in a garage style and aren't as strong. (MC)

(Sneakers, Almgrensv 9A, 1621 Gressvik, NORWAY)

BEDLAM HOUR - "Contact" CD

Poppy sing-along punk that woke up on the wrong side of J CHURCH. Some punchy rhythms which are catchy and well done. Songs about friends and views of the world, you know the drill. The title song "Contact" is actually a standout, about how, "civilization is dying now, we leave tomorrow on flying saucers." Good. Hopefully flying saucers don't have CD players on them. (BB)

(PO Box 6979, New York, NY 10128)

BICKLEY - "Pogo Au Go-Go" CD

BICKLEY render their "Down The Hatch" EP useless by re-releasing the best songs off that EP on this disc, and adding a bunch of other cool tunes in that QUEERS vein of pop punk. "This Song Sucks" stands out as BICKLEY's big hit single. (HM)

(Paper Doll Records, 1436 W. Grey, Houston, TX 77019)

BLANKS 77/FUCKIN FACES - split EP

Of course you are going to buy this simply because of the BLANKS 77 and I'm not saying I blame you. Though have you heard the FUCKIN FACES? Well, let me tell you about it. Slower, shall I say, melodic hardcore punk rock that goes on too long like an anthemic '70s hard rock classic. (CK)

(Hohnie Records, An der Kuhtranke 7, 31535 Neustadt, GERMANY)

BLITZ - "Best Of Blitz" LP

This is kind of funny. I don't even have to listen to this to review it because I'm so cool that I've already heard all these songs. All kidding aside, BLITZ were one of the best second generation Oi bands to hit the scene in the early eighties and this release does a good job of documenting their early sound. It also comes with tracks off of their 1990 "Killing Dream" LP which may turn off some listeners because they are considerably poppier than their early output and a bonus single with the songs "Time Bomb" and "4Q". If you don't already have this stuff you might want to consider picking this up. (RM)

(Dojo Ltd, PO Box 281, Cantebury, Kent CT1 2BB, ENGLAND)

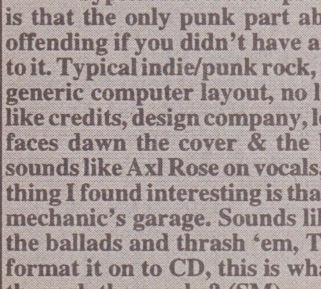
MUSIC REVIEWS

THE BLOOD - "Fabulous As Usual" EP

THE BLOOD were doin' powerful punk way back in the early eighties with "Stark Ravin' Normal". Earlier this year they put out a rather mediocre metal-based EP. This record is a significant improvement over the last one. It still has some slower guitar parts in the first two songs, but the last song saves the fucker! "Hit With A Hammer" is an actual punk song! I'll bet these old wankers got some punk rock left in 'em! (BR)
(Blind Beggar Records, Postfach 1518, 66924 Pirmasens, GERMANY)

BLOWTORCH - "Auto Motivation" CD

Typical shit that seeps in the cracks here at MRR. The thing is that the only punk part about this release is that it could be offending if you didn't have a sense of humor. But let's get down to it. Typical indie/punk rock, nothing outstanding, generic name, generic computer layout, no lyric sheet, all the important things like credits, design company, legal department and their beautiful faces dawn the cover & the back cover. Go figure. At times it sounds like Axl Rose on vocals, overproduced and flashy. The only thing I found interesting is that they say it was recorded in an auto mechanic's garage. Sounds like a brilliant 24 track studio. Take the ballads and thrash 'em, Take the simplicity of any band and format it on to CD, this is what you'll get. Shit! Who let this one through the cracks? (SM)
(St. Roch Records, no address and no clue)



THE BOILS/VIOLENT SOCIETY - split EP

VIOLENT SOCIETY kicks off this split EP with some top quality punk rock. In "Times of Distraught", they sing "Reject their standards, reject the rules.... Doubt their misconception, doubt their livid role..." Good, intelligent punk rock is the currency here. The BOILS play fuckin' punk rock on side two. More well-thought-out lyrics reside here in "Gone Dead And Buried" i.e.: "Your pale coat of rebellion can't cloak the conformist nature of the empathy, the emptiness in which you exist...." This is an interesting split EP representing two damn good Pennslyvania bands that can play strong punk rock and back it up with sophisticated thought processes. (BR)
(Schuylkill Records, PO Box 7904, Philadelphia, PA 19101)

THE BOMB BASSETS/MCRACKINS - split EP

In the latest split EP on this San Jose label. We got's ourselves THE BOMB BASSETS, an East Bay "super group" made up of people from SWEET BABY, MTX, and THE HIGH FIVES - their sound is definitely an amalgamation of those bands: super catchy pop. On the B-side THE MCRACKINS continue the bubbly pop theme with some well-harmonized speedy ditties which should appeal to the Lujanesque fans. (LD)
(GI Productions, PO Box 6948, San Jose, CA 95150-6948)

BOX8 - "Cool Time" CD

No fun! Mean hillbilly hardcore, with few redeeming qualities. Wants to be ANTiSEEN meets DRI, leaves me limp, sorry to say. This might have won some people over in the thrash days. This is abuse of the CD format forcing 28 tracks of this nonsense on us! (RY)
(Missing Milk Records, 4810 Arlington Blvd, Arlington, VA 22204)

THE BRAINEATERS - "I, Braineater" EP

This is a reissue of a legendary punk record from Vancouver, British Columbia, Canada in 1979. It is quirky art-punk with keyboards not unlike the SCREAMERS and the URINALS being grafted together as one. Historically this band was very important, it's members were also involved in the MODERNETTES, DOA, the K-TELS, and the YOUNG CANADIANS. The silk screened manila envelope sleeve has been faithfully reproduced. Go get this reissue and save the money that the collector scum charge. (BR)
(Super Electro, PO Box 20401, Seattle, WA 98102)

THE BRATBEATERS - "We Can't Be Wrong" LP

Yes, this can be. If the RAMONES were a German oi band, this would be derived from it. 17 songs that I just can't relate to very well. A couple of these songs were pretty alight but overall it was hard to listen to. Maybe it's a cultural difference or something but I just can't deal with this. Lyrics include ("I hate you X3, I really hate you") X2, and that's just not very interesting. If you can find one cheap maybe it's worth it. [Fun Rating 3/10] (FR)
(Bad Taste c/o Isleif, Völksener Str. 46, 31832 Springe, GERMANY)

BROILERS - "Schenk Mir Eine Blume!" EP

Haven't heard these guys before. Checked the record library here, and came up with nothing. So, this is a first for me and I'm pretty impressed. Traditional oi with a big drum sound that enhances the power and crunch generated from the guitars. The vocals are gravelly, and the chorus sounds like a hundred people singing along together. The first two songs are mid tempo and controlled, but on the last song they kick it into gear with some speed and give us "Paul Der Hooligan". Pretty good stuff. It's all sung in German, so I have no idea what they're singing about. (MA)
(Scum Fuck Tradition)

BROTHER INFERIOR
Freedom's Sons

BROTHER INFERIOR/N.O.T.A. - split EP

If there were ever two bands who deserved to have a split together, these are them. N.O.T.A. come at you with two songs that continue along in the expected and much needed dosage of pure hardcore punk with oi influences. "Punk Torture Night" blasts away at a good pace that could turn 'the pit' into a blood bath. "I'd like to see a band but this is it. Everyone I see is a bunch of shit" sums up a lot. They dole out a little humor and mayhem with the song "Nazi Skinhead (Buy Your Own Beer)". BROTHER INFERIOR turn up the power with two more songs that rage like a mother! These guys continually progress, get tighter and more powerful. No doubt one of the best bands around at the moment. They really hit their stride on "Freedom's Son", which I'd have to say is their best song yet. There's the power of their previous material plus more of a punk and oi influence apparent. Great production, and if your achin' for a good record, look no further. (MA)
(Havoc Records, PO Box 8588, Minneapolis, MN 55408)

BUFORD - "Pedal On" EP

A great new band here. These guys sound like a cross between the DOUGHBOYS and latter HUSKER DU. Good harmonies, good tunes, tight riffing and playing with a few cool twists thrown in. Their last split was great and this is just as strong. A band like this restores my faith in pop stuff. Melodies and power. (RL)
(Noise Patch Records, PO Box 1646, Redondo Beach, CA 90278)

MUSIC REVIEWS

BUN - "Some Sense of Direction" - CD

This is decent, mid tempo, progressive pop punk. The singer has that "I'm so bored with everything" droning kind of voice. Solid release, but kind of wears on you after the fourth or fifth song. Decent. (CW)

(Skin Flint, PO Box 25058, Hespeler R.P.O., Cambridge. ON, N3C 4B6, CANADA)

BUNNYGRUNT - "Blue Christmas" EP

Okay, fuck you Tim!!!!! Yeah I know I listen to a lot of pussy-ass music, but come on now!!!! This is just a little too cute fer even me!!!! What you got here is three Christmas songs done nice and poppy and sweet with female vocals and crystal clear production. I mean, I know it's a joke and all, but I hate Christmas!!!!! (SW)

(Septophilia, PO Box 3461, Maplewood, MO 63143)

CAPTAIN THREE LEG/GROIN CHURN - split EP

CAPTAIN THREE LEG come off as a harsh mental freak show. Total grind core, the kind that is insane. Reminds me of FAXED HEAD, how fucked up the mix is and freaky the sounds are. GROIN CHURN come off little more serious. Pounding grindcore. Angst ridden pissed of assault. Not the best of grindcore, but certainly not the worst. Give them a biscuit for effort. It is nice to hear tweaked out freak out music, I'm so tired of daily dose of bland music. Hats off to CAPTAIN THREE LEG! (SM)

(Fudgeworthy Records, 8 Stevin Dr, Worburn, MA 01801)

CARTER PEACE MISSION - "Disco Stu likes Disco Music" CD

This is boring. I'm running out of adjectives to describe pop punk, but that is what this is. Their is fifty billion bands like this one, and many are really good. If you want a comparison, they sound like a minor league BLINK 182. (JF)

(Mullethead Records, PO Box 20515, El Cajon, CA 92021)

CELIBATE RIFLES - "Yiz Gar Noff" LP

This is a live record recorded at CBGB's in New York City in 1992, and at Promises in Sydney in 1990. On two older songs, "Tubular Greens" and "The More Things Change" you get an indication of how great this band USED to be. Forget this record. Dig out "Kiss Kiss Bang Bang" live at CBGB's in 1986. Listen to "Back In The Red". Now you know why you don't need this LP. (BR)

(Munster Records, PO Box 18107, 28080 Madrid, SPAIN)

CHAPTER 21 - "Ashes" EP

These guys look they want to be an oi band, but to my surprise and dismay this has an indie rock sound and an emo feel. Automatic points are deducted for having a song untitled "Lollapaloser". No further comment. (CK)

(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

CHEATER - "Experience All The Hate" CD

"Don't turn around or look around because PENNYWISE is here". Fast, melodic hardcore from Santa Monica that wants to be PW so bad it's not even funny. Generic, disposable and, thankfully, there were only seven songs. (RM)

(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

CHARLES BRONSON

CHARLES BRONSON/ICE NINE - split EP

A D.R.I. or maybe more applicable a STIKKY for the late nineties, CHARLES BRONSON play eight short, no-holds-barred bursts and none clock over 48 seconds. With definitely more than a hint of caustic sarcasm they take all the appropriate shots at scene sacred cows. Victory Records (songs about both Tony Victory and One Life Crew), drunk punks, phony hardcore and self aggrandizing politicos all wind up in front of the firing squad on this record. The sentiments manage to be even more up front than the music barrage - very good! By comparison ICE NINE go for a darker, more drawn out approach - lots of pain, growls, and unfortunately no lyrics. The music has a tuned down modern H.C. sound with lots of eclectic parts. The vocals have a panting effect - sounds like the were sung while running up a hill. (MK)

(Bovine, PO Box 2134, Madison, WI 53701)

Chinese Millionaires
MICHIGAN
Heart On A Chain ½ Automatic Boy

THE CHINESE MILLIONAIRES - "Heart On A Chain/Automatic Boy"

Kinda slowish proto-punk from Michigan. The second song sounds exactly like the first, and the overall feel is sluggish and sleepy. Sorry. Luckily, not a typical release. I'd say wait for the next one. (CH)

(Rip Off Records, 501 Maple Ave., San Bruno, CA 94066)

CHINESE BURN - CD

This is one of those SNOTBOY 77 kinda bands. Which ain't entirely that bad. But I keep thinking this bands major influence was...dare I say... POISON! It's like these guys stole all of POISON's songs, sped them up a tad, and added nihilistic lyrics. I think I'm gonna hork...*@#$%... Great, now I got chunder all over my new jacket! Thanks. (AT)

(Chinese Burn, 70 Manitoba Ave, Howden, Livingston, West Lothian EH54 6LL, UK)

CHOPPER- "For Youth And Valour" EP

More awesome buzzsaw pop punk from this UK band. Killer material and all. These guys are probably influenced by the US scene but they've risen above that bunch. A UK FACE TO FACE/BLINK. Speedy, catchy, and solid. The Crackle legacy continues. (RL)

(Crackle, PO Box HP49, Leeds, LS6 4XL, ENGLAND)

COMIN CORRECT - "Knowledge Is Power" CD

This band is currently made up of members from KRUTCH and 25 TA LIFE. I think that the lineup is an ongoing change that is intentional. Musically this is pretty diverse with songs that are each different. I can't categorize this because it has many influences from song to song. Old school, new school, a bit of metal, a bit of posi-core and all rolled into a pretty rad and positive release. Hardcore pride, unity, equality, individuality, and DIY ethics are written throughout this badboy. (LU)

(Back Ta Basics, 79 Third Ave. 2nd Floor, Paterson, NJ 07514)

MUSIC REVIEWS

CRUNCH - "Estrema-mente" EP

Torino madmen return with a domestic release - hopefully this will get them a fraction of the recognition they serve. As with their previous showings, it's ferocious, breakneck hardcore punctuated by the strangest breaks - no styles are spared. It's impressive they maintain coherence throughout - most bands who try to incorporate such varied stuff sound like several radio stations coming in at once. Eleven songs - 4 studio and 7 live. (TM)

(Clean Plate Records, PO Box 0709, Hampshire College, Amherst, MA 01002)

D.I. - "Zwei Frau Und Eins Stein" EP

Egads, a new D.I. release! Surprise, surprise, this is classic sounding D.I. with Casey's distinctive crooning. It seems like these guys have never really went away. As a matter of fact they are playing a show in the Bay Area soon. As much as wanted to bust on this, I am left feeling like I should drag out my old Gonzales skate deck, and go ride some pools. (RC)

(Sessions Records, 15 Janis Way, Scotts Valley, CA 95066)

DEAD CENTRE - "The Worse of..." LP

New Zealand's best known pump out another - pressed once again on the strange polycarbonate that only seems to happen down there. It doesn't seem like a collection, as there's only a few tracks from previous records, but who knows. Energetic delivery does a lot to overcome the general sloppiness - it's chaotic in a way that's endearing to people like me. Spiteful lyrics, political info and some great sabotage tips round it out. (TM)

(Ruff As Gutts, PO Box 566, Nelson, NEW ZEALAND)

DECIBELS - "Radio" EP

A punky mod power pop band with an E-TYPES connection. Good old school mod with a pop flavor and a 1979 flair... THE RECORDS, THE CHORDS and so on. Good punchy production too. A strong (make that a very strong) addition to the mod with guitars scene. (RL)

(G.I. Productions, PO Box 6948, San Jose, CA 95150)

DEFENSA ARMADA - "Sao Paulo Paulista" - CD

Self confessed nationalists and anti-communists, they claim they're not nazis, and I believe them, but with no knowledge of Portuguese, I'd have to get someone else to shed some light on the lyrics of the song "Esquadrao Anti-Gay". Musically, they play mid-paced semi melodic rock, in the vein of the RUNAWAYS, but less polished. It chugs along at a snail's pace, and rarely gets very exciting. Short on ideas, musically or (I'd guess) politically. (AM)

(Rua Lopes Chaves 240, Sao Paulo, BRAZIL)

DONFISHER - "Setting New Standards In Apathy" EP

Fast melodic pop punk as only the English can play. Catchy, hi-energy music with sung/spoken vocals. Think J CHURCH crossed with LEATHERFACE. This was recorded and produced by Frankie Stubbs. Another excellent release from... (MM)

(Crackle, PO Box HP49, Leeds, LS6 4XL, UK)

DEKADENT
wacht endlich Auf!

DEKADENT - "Wacht Endlich Auf!" EP

Melodic and harsh German hardcore which brings to mind the likes of NAUSEA and ZERO HOUR. Split male and female vocals. Reminiscent of NAKED AGGRESSION at times. Some slower droning stuff which is also good. Loads of anti-fascist sentiment. All the lyrics are in German, so bring yer dictionary if ya spreche nicht. Cool foldout cover with a poster. Super! (BB)

(Civilisation Records, Oliver Schwarz, Parkstr 39, 89312 Gunzberg, GERMANY)

DEMOLITION GIRL
Vincent Vega

DEMOLITION GIRL - "Vincent Vega" EP

Three songs in the BRATMOBILE style, with thin squeaky vocals and sparse pop instrumentation. The title song really is about John Travolta in "Pulp Fiction." Not mind-blowing, but decent. On pink vinyl. (GS)

(Thunderbaby Records, Hasselstr 120, 40599 Dusseldorf, GERMANY)

the Dimestore Haloes
at last!
OUTRAGE!
It explodes in your face!
"USE ME!"
"SPEND ME!"
"BUY ME!"
PUNK!
CRAB-O-VISION

DIMESTORE HALOES/BLADDER - split EP

This domestic release features a couple of tunes by some relocated English oi specialists who've tweaked the style to make alternatingly cheeky and self-deprecating (and quite catchy) commentaries on American social problems. THE HALOES deliver faster oi/punk, engaging and pop-punky. Pretty good record, very listenable. (SS)

(Pelado Records, 521 W. Wilson #8202, Costa Mesa, CA 92627)

DISRUPTIVE
ELEMENT

DISRUPTIVE ELEMENT - "Push It" EP

Pretty decent French hardcore, with a metal guitar feel to it. Slightly political, and rocky. Slightly reminds me of AVAIL on some parts, but then goes to that "I need to do a metal guitar solo now" on the rest. It's mediocre, you can live with it or live without it. (LU)

(Mass Productions, BP 287, 35005 Rennes cedex, FRANCE)

DRAGON ROJO - "Little Lisa #109" EP

Eh...this is okay. Sounds like they could be a pretty vicious band live. This recording brings them no justice. It's also pretty harsh on the ears if you know what I mean. Just the recording, cuz now that I think about it, this ain't that bad. Sounds like a ROCKET FROM THE CRYPT kinda thing. Okay it's worth it. (AT)

(Toast Records, PO Box 833, Lawndale, CA 90260)

MUSIC REVIEWS

DISTRICT
OLD SCHOOL

DISTRICT - "Old School... New School" EP

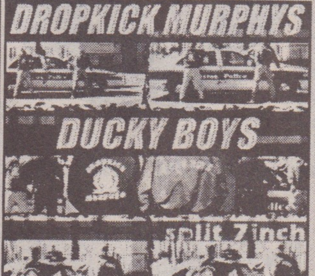
Two words can be used to describe this release, fuckin' punk! The a-side of this kicks so much ass that it's hard to believe. The first and last songs on this side are speedy, leather and bristles punk that's catchy as a mother fucker. Sandwiched between these two beauties is a mid-tempo classic that sounds like COCKSPARRER at their best. On the b-side you'll find two numbers, one of which is slow but cool and the other a fast number called "Alternative Rock" that you can bet your ass rocks. An awesome release right down to the humorous cover art. (RM)
(Teenage Rebel Records, Gerresheimer Str. 16, 40211, Dusseldorf, GERMANY)

DR. BOB'S NIGHTMARE - "Stinkin' Thinkin'" CD

Who's Dr. Bob? He may be losing sleep over this, I'm just losing my lunch. This Philadelphia band that looks like they're from L.A. circa '88, which is really not good. I think one guy used to bartend at the Nightbreak about 6 years ago. I hate to be so superficial and gripe only about aesthetics, but the music is just indescribably bad. (RY)
(King Alcohol Records, PO Box 8203, Philadelphia, PA 19101-8203)

DRILLER KILLER - video

This has seven songs recorded live. Unfortunately, between the smoke machine and the stage lights shining directly into the camera, you could barely see the band members. The sound quality was reasonable but what is the point of putting out a video if you can't even see the band. There are also two promotional songs at the end. These were alright if you like to see a punk band standing around trying to look tough while lip-synching their songs. This video was so bad I almost watched the whole thing on fast forward. (RC)
(Sound Pollution, PO Box 17742, Covington, KY 41017)



DROPKICK MURPHYS/DUCKY BOYS - split EP

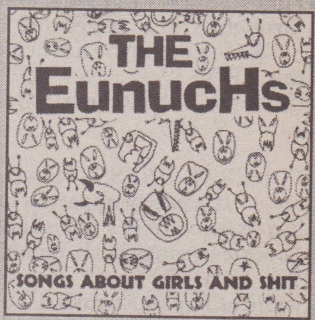
Brittish street oi, complete with bagpipes brings forth the noise of DROPKICK MURPHYS. This record almost blows the lid off the working-class, fist-fighting, alley-drinking punk jar. The Boston oi scene is apparently going strong. The DUCKY BOYS are obvious SWINGIN' UTTERS enthusiasts, and don't have as much of an over the top, "bet you can't guess if were really from Scotland" sound, but they certainly have "pride". (RY)
(Flat Records, PO Box 7504, Quincy, MA 02269)

DUSTSUCKER - "Another One Sucks The Dust" CD

This band should have been called "overproduced crap and the shit-sniffers". Plenty of rip-offs of that solo-driven drivel that makes BAD RELIGION such a headache these days. Slick, too-slick production and pap. Get this CD only if you wish to become a total bore, or if you need a quick catnap. (BB)
(Zylinder Records, Bobrinkstr 6, 32120 Hiddenhausen, GERMANY)

EPILEPTICS - "System Rejects" CD

British tribal punk from 1979. Politics and heavy accents in the CRASS/MOB vein. Never heard of these guys but they've got (or make that had) this anarchist stuff down. Mostly live tracks lite on production with fuzzy guitar and basic rhythms. A topical classic must be in this batch somewhere. (RL)
(Overground Records, PO Box 1NW, Newcastle Upon Tyne, NE99 1NW, ENGLAND)



THE EUNUCHS - "Songs About Girls And Shit" EP

This is fucking cool. They've managed to capture that often emulated but rarely mastered brand of retard brilliance. A cross between FYP and a Mad Dog 20/20-influenced SIMPLETONES. Even the cover is cool - fearsome bug monsters. Oh my god, and a 'Hot For Teacher" reference...!!! I am sending off a bunch of creepy stalker love letters today! (JN)
(Blahhll!!!, 208 Hampton, Clinton, MS 39056)

THE EXPLOITED - "Singles Collection" LP & 45

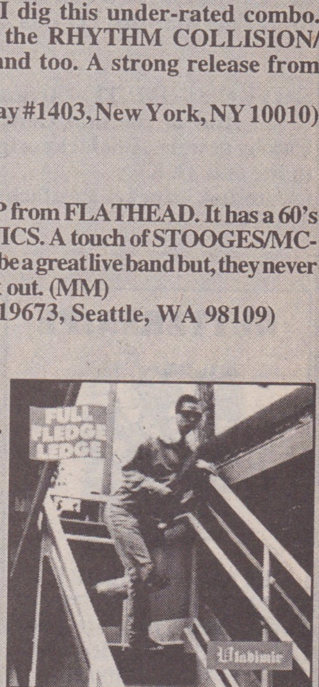
Ah the classic British oi/punk band THE EXPLOITED. Now lemme tell ya, I love the EXPLOITED. But I don't like the way these record companies are re-pressing all this stuff. I liked it better when you had to dig to find the good shit at the record store. Now all you have to do is look on the "New Arrival" shelf. Sure, I already have most of this stuff, but that ain't the point. My shit's original. If you don't already have this stuff, ask your mommy if you can be punk this month and buy it. (AT)
(Dojo Limited, PO Box 281, Canterbury, Kent CT1 2BB, ENGLAND)

PEZZ/2 LINE FILLER - "Bittersweet Series 3" CD

A good double CD here with 2 LINE FILLER getting pretty dang pop. Yet they're good at it. Almost J CHURCH or even LEMONHEADS like. Still, I dig this under-rated combo. PEZZ do the pop punk thing in the RHYTHM COLLISION/FACE TO FACE vein. A good band too. A strong release from these two outfits. (RL)
(Bittersweet Records, 920 Broadway #1403, New York, NY 10010)

FLATHEAD - LP

This is the debut full length LP from FLATHEAD. It has a 60's Northwest Rock sound ala THE SONICS. A touch of STOOGES/MC-5 is evident as well. I'm sure this would be a great live band but, they never really seem to cut loose here and rock out. (MM)
(Square Target Records, PO Box 19673, Seattle, WA 98109)



FULL FLEDGE LEDGE - "Vladimir" EP

This band reminds me of A.F.I. and BOUNCING SOULS. You know, a good dose of upbeat punk, a touch of late eighties hardcore, plus a small dose of that '77 style thing. Yet, I find FULL FLEDGE LEDGE much more pissed off, and, hence, much more enjoyable to my ears. (JF)
($3 ppd: No Coast Records, 21 Weybridge Ct, Edwardsville, IL 62025)

MUSIC REVIEWS

FIGHTING CAUSE - CD

Catchy, fast tempo pop punk. Lyrics wander from silly to introspective. I played it the whole way through without once wanting to shut it off. Fun and worth the bucks. (CW)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

FUN SIZE - "Pop Secret" CD

Showing the diversity of the MRR reviewing taste, Jeff H. says these guys should give up now. But I'm reviewing this CD, and I like it! Sure, FUN SIZE aren't doing anything new, but it comes through with a refreshing honesty and conviction. If you like SICKO with maybe a touch of J CHURCH thrown in, you'd like this. (JF)

($10 ppd: Bob Records, PO Box 666, Richmond, VA 23218-0666)

FUNERAL DRESS - "Singalong Pogo Punk" CD

It's pretty apparent on this release that this German band has listened to it's fair share of THE EXPLOITED and G.B.H. Seventeen songs in all, including a great cover of THE KIDS' "Do You Love The Nazis", some parts of which are sung in German while others in English. Good but not great. (RM)

(Nasty Vinyl, Oberstr 6, 30167 Hanover, GERMANY)

FURY 66 - "Simple Suggestions" EP

Fast and furious melodic hardcore with a mid-period straightedge sound, like UNIFORM CHOICE meets early DAG NASTY or SWIZ. I know it's lame to just compare a band to a bunch of other bands, but hopefully they won't be offended by these comparisons, as they're pretty apt. This is a pretty great sounding release. (AM)

(Sessions Records,15 Janis Way, Scotts Valley, CA 95066)

GOTOHELLS - "Six Pack & Race Tracks" CD

First I have to say that the checkered flag, hot-rod motiff is really, really tired. Get some new artwork, please. Now, for the music related part of this review, this totally rules!!! It's fast, rock n' roll, but with plenty of melody to gently complement it's...huge balls!!! The East seems to be leading the race in rad punk rock these days, maybe a Florida vacation is in order... (RY)

(Stiff Pole Records, PO Box 20721, St. Petersburg, FL 33742)

GOYKO SCHMIDT - "Irmstock" EP

Run of the mill German hardcore with throaty vocals. Catchy at times, but lacks originality and suffers from mediocrity in the end. (KK)

(Scumfuck Mucke, Postfach 100 709, 46527, Dinslaken, GERMANY)

GUTTERSNIPE
WE ARE THE ARMY E.P.

GUTTERSNIPE - "We Are The Army" EP

Here's the follow up to their "United And Strong" EP. Mid paced oi that's actually tight and catchy but lacks the edge that great oi band's possess. I'm lookin for the edge that gets you pumped up enough to brawl. You know, you're out drinkin' with your friends, THE BUSINESS is on... Don't get me wrong, these guys are pretty good, but it's one of those records you have to listen to a few times for it to really grow on you. (MA)

(Bronco Bullfrog Records c/o Mark M. Brown, Apartado de Correos 1474, 07800 Ibiza {Baleares}, SPAIN)

THE HAPPY SCENE - "Take My Teenage Head" EP

These guys have a serious crush on JONATHAN RICHMAN, I can tell, but they're not nearly as funny. On the flip side they sound like a different band, still very K Records-type band, SOME VELVET SIDEWALK or something. Give me the HAPPY FLOWERS instead. (EC)

(Happy Records, 402 Christman Dr. Oxford, MS 38655)

HASS - "Anarchisten Schwein" CD

You guessed it. More German Punk. Well, punk/hardcore/oi. Same thing right? Actually, even though I can't understand everything they're saying, I still think it's pretty damn cool. Like a German LAST RESORT. 18 songs of fun. Get it if you can find it. These silly boys didn't leave an address. Good luck. (AT)

(Hass Produktion, no address)

HAYRIDE TO HELL/HELLVIS - split EP

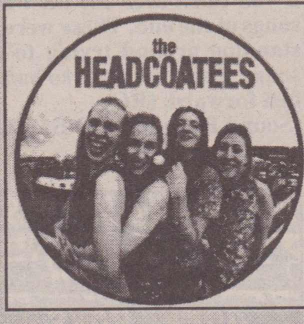
Thank you god! Well, today we got something good. A split from two bad ass psycho-billy bands. First we got HELLVIS. Thick ass, noisy psycho-billy with a growling singer. They're definitely good, but I think this one goes to HAYRIDE TO HELL. Even though their song on this record is instrumental, believe me...they rock! Hard! I got their demo. It's rad too. Well worth the cash. (AT)

($3.50 ppd: Sonic Swirl Records, PO Box 770303, Lakewood, OH 44107)

HAYSTACK - "Right At You" CD

Sounds like a mixture of HAMMERHEAD, UNSANE and JOHN SPENCER BLUES EXPLOSION. Genericide now! Suicide is an alternative life style for those without imagination! (SM)

(Outside Society Productions, PO Box 312, 10126 Stockholm, SWEDEN)



HEADCOATEES/HEADCOATS - split 45

Well, this picture disc looks great. Another of those HEADCOAT(EE)S records you're hard pressed to say anything about - what's not been said a thousand times? HEADCOATS do "I'm Hurtin" (again), still a great song. HEADCOATEES do 'Swallow My Pride" by the RAMONES - decent. Could do without the cavernous backing vocals and handclaps. Worthwhile if you're trying to keep up... (TM)

(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

THE HELLACOPTERS

THE HELLACOPTERS - "Misanthropic High" 45

James Williamson and Ron Asheton will live on forever with the constant flow of STOOGES guitar antics. This Swedish band does a decent original side A, albeit a one hundred percent derivative piece, but on side B the band makes a grievous error in judgment; they cover "I've Got A Right". The guitar playing is a bit self-indulgent and the entire exercise illustrates the danger of attempting to cover one of the true fathers of punk rock. Go listen to "Raw Power" instead. (BR)

(Bad Afro Records, Posto Restante, Kebmagergade Postkontor, Kebmagergade 33, 1000 Kebenhavn K, DENMARK)

MUSIC REVIEWS

HEADBORED - "420" EP
These guys need more bucks for studio time and instruments. None of the songs suck, but none of it is all that pop, or punk. The best of the five songs is "Yello Sno' which is a real fine piece of songwriting in a J CHURCH vein. (MC)
(SLVP, PO Box 16275, San Francisco, CA 94116)

HOLLY GOLIGHTLY - "In You/Come the Day"
"In You" is an interesting change of pace; veering on a non-"trippy" form of proto-psychedelia (Egad! That's the second time I'm using that expression this issue, although this is alphabetically the first time) reminiscent of something from the "Dementation of Sound" or "English Freakbeat" comps; worth a listen for any fans of the JOE MEEK sound. "Come the Day" is even more of a change of pace, being skiffle or thereabouts. (DD)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

HUMDINGERS - "Once Upon A Summertime...." EP
Six songs of upbeat pop-punk that's more than a little like the QUEERS or SCREECHING WEASEL along with a singer doing the nasally, snotty Joe King thing and all the "ooh, ooh, ooh's" you can shake a dead cat at. Hummable, competent and probably playable on the old Corolla's tape deck. But does that make it essential (just a rhetorical question, that's all)? (HD)
(Lance Harbor Records, 1960 Swindon Pl, Hoffman Est., IL 60195)

HUMPERS - "Mutate With Me/Dummy Got A Hunch"
Never thought I'd be reviewing this band again. Hell, this is as good as anything, good as ever. Hell this is better than ever! Undetectable Epitaph influence, punk sensibilities intact, and away we go. It's hard to say much more, they're pretty well established into what will one day be known as "the punk scene of the mid-1990's". Damn, dude, buy it! (RY)
(Junk Records, PO Box 1474, Cypress, CA 90630)

IMPACT - "Legendes Urbaines" CD
Life starts and stops with a bass solo, here in Skintown, Canada. Since I have no idea what they're saying, except "Oi! Oi! Oi!"(the rest is French), I'll give them the benefit of the doubt politically and ethically. Musically, however, the weakness is hard to forgive. Real pat, unexciting stuff. Oh well, there's plenty of new oi records to choose from, this month. (RY)
(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

INDIGESTI - "Osservati Dall'inganno" LP
This reissue of their classic 1986 LP on T.V.O.R records is a must have not just for some dumb collector status but because even today the music is fresh, sounding more original and relevant than the majority of stuff coming out new these days. Next to NEGAZIONE, INDIGESTI have been one of the most musically influential Italian hardcore bands. The music is tight and driving and the manic vocals even rivals the hyped up lunacy of H.R. from the early days of the BAD BRAINS. Not to harp on the "good old days", but there seems an urgency and attack to this stuff that sadly seems absent from so much music these days. Perhaps with the institutionalizing of punk and the ease with which bands can put out records, many contemporaries just roll through the motions. The raw fury and intensity of this record come from a time and place in punk when the struggle to express ones self came more out of need than ritual. (MK)
(Vacation House Records, Via San Michele 56, 13069 Vigliano Biellese {Biella}, ITALY)

LOS INFERNOS - "Planet Kaos!" CD
I can't believe I'm reviewing this. I used to go and watch these guys at the Copasetic Cafe when I lived in SoCal. Small fuckin world I guess. LOS INFERNOS is a wild ass psyco-billy band with a REVEREND HORTON HEAT kinda feel. They aren't better than REV. HEAT, but they're damn close. All in all? Great CD. (AT)
(Dr. Dream Records, 817 W.Collins, Orange, CA 92867)

INTENSITY "Bought And Sold" CD
From the cover you'd think this was a political hardcore band, but instead these guys play some great hardcore reminiscent of the late '80s. A cross between UNIFORM CHOICE and DAG NASTY perhaps. Either way, this band plays this style well, it's very tight, fresh and has the intensity required to make a band great. Also, the guitar sound is big without being overbearing. The more I listen to this the more I'm blown away. Seriously, you should check this out. Excellent stuff!!! (MA)
(Bad Taste Records, St. Sodergatan 38, 222 23 Lund, SWEDEN)

J CHURCH - "The Dramatic History Of A Boring Town" EP
J CHURCH are up to bat once again with yet another EP, this time on Crackle. This one features 3 songs as good as any they've done before. Lance's trademark melodic guitarwork and cynically poetic insights are still there, as strong as ever. More celebrations of the misery and inspiration of everyday life. Good stuff. (BG)
(Crackle Records, PO Box HP49, Leeds, LS6 4XL, UK)

JEFF DAHL TRIO - "Capturados Vivos!" LP
A new Spanish live thing from the guy with the big hair and the STOOGES fixation. Recorded live in Madrid, JD's new band features Bam Bam ex-JFA on drums. With that pertinent info out of the way, let just say that on the rock-a-meter, this record barely makes it past 5. Heck, I've only seen Mr. Dahl only once and that one show seemed like a hell of a lot better than the one recorded here. Material mostly from I think his eighties solo phase including "Mary, are you livin'", "Mercy Me" and two somewhat lackluster SAMOANS covers and the obligatory STOOGES/VELVETS tunes. I'd say for diehards only. (HD)
(Roto, c/Reina 15, 28004 Madrid, SPAIN)

JET BUMPERS - "Blast Off" LP
More cool tunes and silly graphics from these wacked out '60s influenced goofs. THE JET BUMPERS put together a complete album entertainment package with a variety of songs that lead us through emotional ups and downs, moving our inner soul. Comes with complete guitar instructions for a couple of their hits! Nominee for best dumb song name: "My Girlfriend is a Techno-Bitch". Groovin'! (HM)
(Radio Blast Recordings, Buchenstr. 18 B, 40599 Düsseldorf, GERMANY)

KAMPFZONE - "Harte Zeiten" EP
As a friend of mine once remarked, "I guess 'Oi Oi Oi' is an international language", which explains why a band from Germany would wear the uniform of British working-class youth and name themselves after a New York skinhead-speedmetal band, but I'd rather not get into the sociology of it all. Tough, loud and simple punk that sounds more like early FANG than the 4 SKINS. You figure it all out. (JH)
(Band-Worm Records, Postfach 37, 39028 Magdeburg, GERMANY)

MUSIC REVIEWS

KIMUSAWEA - "Kapitulation" EP

Once again, the Germans have put out some awesome shit. In many ways this is similar to the AMBUSH 10", with a complicated and evil sound being made. At the same time there is an emo sound that creeps in, often sounding very much like BOB TILTON or MOSS ICON. The packaging is quite a treat as well. Well worth seeking out. (TH)

(Maximum Voice, PO Box 26, 04256 Leipzig, GERMANY)

KINDRED - "treating Me Bad" EP

3 song EP from a San Jose outfit almost doing a late-'70s new wavish-punk thing. A band that appears to take its influence from oldsters like JIM CARROLL or even MAGAZINE than say anything from the class of 1982. A singer with a real cool presence who does the burned-out cynical urban persona (just like JIM CARROLL a la "Catholic Boy") pretty damn well. The keyboards on side two will deter a few of you as well, but generally a good record though definitely not for the more aggro among youse out there. (HD)

(GI Productions, PO Box 6948, San Jose, CA 95150)

KLAXON - "100 Celle City Rockers" CD

Italian rock band with some CLASH influences on this disc. The lyrics are sung in Italian but, the CD booklet has translations in Spanish and English. Most songs are political and cover anti-government, anti-racist sentiment from a personal perspective. (MM)

(Gridalo Forte Records, Via G. Zamboni, 27, 00146 Roma, ITALY)

KNUCKLEHEAD - "When The Music Hits" EP

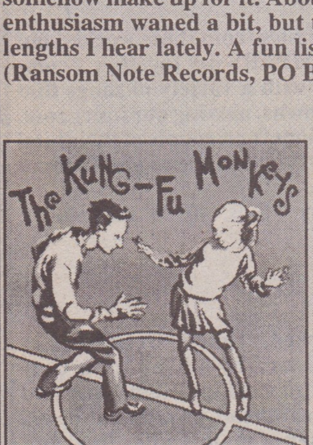
I kinda like this band. I was thinking this was gonna be some ska with a little punk. But uh...it's punk with a little bit of ska. Hee hee. Reminds me of that band I reviewed a while back called the KANKERSORES. Total ska-core. You even get a trading card of somebody you've probably never seen in your life! It's worth a listen. (AT)

(Sloth Records, P.O.Box 23119, Connaught Postal Outlet, Calgary, AB, T2S-3BI, CANADA)

KNUCKLE HEADS - "Ain't That America" CD

This CD caught me in just the right mood for it's angry, anthematic singalong feel. Owing huge debts to the early East Bay sound, they don't do much to update it, but their energy and spirit somehow make up for it. About two thirds of the way through my enthusiasm waned a bit, but that tends to happen with most full lengths I hear lately. A fun listen, nonetheless. (BG)

(Ransom Note Records, PO Box 40164, Bellevue, WA 98015)



KUNG-FU MONKEYS - "Arizona" EP

I love this record! This band has such a neat sound. It's like a PANSY DIVISION or SMUGGLERS thing, even with that "clapping," from like the ARCHIES. The band is rather competent musically, and the singer has this unique high-pitched voice, singing about hopeful (yet doomed) love and thermos bottles. I could see the comparisons to CUB, but that doesn't really cover it. Remarkable debut record. (GS)

($3.50 ppd: Suzy Wong Records, PO Box 70008, Pasadena, CA 91117)

L'ATTENTAT - "Made In GDR" LP

A re-issue of this band's 1987 LP. As with most re-issues, I'm somehow missing the point here. It was an OK record then, it hasn't gotten any better with time. Historically significant because it came out of East Germany? Maybe. The record: sort of amateurish thrash with a hint of catchiness, but not really. (KK)

(Zoro-Regortz c/o Steele, Bornaischestr. 54 (HH), 04277 Leipzig, GERMANY)

LARRY & THE DARVISETTES - "What Planet?" EP

"Uranus", of course. Garage hardcore songs about the alien abductions, the Roswell crash, and disgruntled conspiracy theorist Bill Cooper - played with enough enthusiasm to make a believer out of the most casual listener. Even the seven-inch vinyl looks a bit like a flying saucer, though it only made it halfway across the kitchen during its "test flight". (JH)

(Non-Commercial Records, PO Box 141014, Cleveland, OH 44114-6014)

THE LET DOWNS
SUPER SONIC BLAST
FRISCOSPEEDBALL
5
SUPER SONIC BLAST

LETDOWNS - "Frisco Speedball/ Hot Topic"

The LETDOWNS are from San Diego - which doesn't explain the 'Frisco Speedballs' that they're supposedly singing about - and combine traditional '60s/farfisa/retrograde rock'n'roll with a singer who sounds like Mark Arm with his balls trapped in a vise. Not to be confused with the LOWDOWNS, the WAYDOWNS, the LOUDMOUTHS, the WAYOUTS, or the BRINGDOWNS. (JH)

(Bummer Music, 3770 Tansy St., San Diego, CA 92121)

THE LETTERBOMBS
それぞれの視点で!

LETTERBOMBS - "Pieces of Meat" 7"EP

Very cool poppy, anthemic, stirring stuff here. A band that probably in a little while can take their place alongside SNUFF or even FUNERAL ORATION. Ace tunes like "Typical Song" and "Vagrant". Guys who have their shit together. Punkrock with heart and balls. Good. (HD)

(Harmless, 1437 W. Hood, Chicago, IL 60660)

LIGHTNING BEAT MAN - "It's Hip to be Fucked-Up/I Hate To Dance"

Jesus Christ. I can't begin to describe the sheer brilliance of this record - everything else pales in comparison beside it. The LIGHTNING BEAT MAN can dredge up more venom and vile with just his voice and bass (and that's all that went into the production of this 45) than most bands could with the aid of a twenty-piece orchestra. Like HASIL ADKINS at his most unhinged. It is truly 'hip' to be fucked-up, and the proof is in this Robotussin-drenched grooves. (JH)

(Wild Wild Records, BP 55, 92123 Montrouge cedex, FRANCE)

MUSIC REVIEWS

MAD PARADE - "Clown Time Is Over" CD

Yes, it looks like MAD PARADE of yesteryear is back with 3 original members and a cool new CD with the same old '80s sound that they did years ago. Full of well crafted, well produced punk rock anthems. They should be huge. (HM)

(Last Resort Records, PO Box 2986, Covina, CA 91722)

The Malignmen

THE MALIGNMEN - "See I Ate/ Bond"

Wow, excellent, raw hardcore with a sound - or is it just the vocals - that reminds me of the first DESCENDENTS record, without exactly sounding like it. Both songs rip and bring a sense of urgency that separates the very good from the excellent. Two straightforward punk rock songs. That's the way it was meant to be. Excellent - not over - production on top of it all. Because the band is from Tennessee, however, I can not recommend this record. It's a joke, son. (KK)

(The Malignmen, PO Box 10911, Knoxville, TN 37939)

MARILYN'S VITAMINS - "In These Shoes" CD

A musical genre which I seem to come across quite often now, and which I deem EYM (for Earnest Young Men)-core. Punk bands who take themselves pretty seriously and obviously care about things (not to be confused with "emo"). But all kiddin' aside, if bands have to be this serious to rock as hard as these guys, then maybe its worth it (actually, GG or goofy-guy-core is even worse). These guys have songs that do as pretty good job of blasting the cobwebs from my skull (a fair amount these days) and seem pretty tireless and full on powerful all the time. Musically these guys sorta sound like if the old SOCIAL DISTORTION had a huge injection of OI! mainlined into them. 17 songs, a lot of them pretty killer. (HD)

(Page Music Distribution, 20 Railside Rd. North York, ON, M3A 1A3, CANADA)

THE MEASLES - "The Z" EP

This singer's pretty pissed off yet she manages to hold a tune and sound pretty at the same time. That's cool. Music sounds like a hybrid of punk and indie rock, but lacks a good kick in the face. Maybe next time. (CK)

(Waterbug Records, 11 Upton St #4, Boston, MA 02118)

MELT BANANA - "Scratch Or Stitch" LP

A very strange band here. Thrash with dynamics and passion. The vocals sound like a hen on P.C.P., hardly any normal guitar, most of the guitar is some kind of violent slide attack. I can't begin to explain how the bass sounds. Definitely a reinventive style of their own. MELT BANANA come out to the forefront as a truly unique band, reinventing punk and noise. The label laid it all on the line for this little Japanese band. A very famous producer who didn't use all of his usual tricks, packaging beyond the call of duty. Silk screen plastic cover, color vinyl, Lyric sheet and washable tattoo. (SM)

(Skin Graft, PO Box 257546, Chicago, IL 60625)

MESS - "Pretty Ugly" CD

Pop punk in the DESCENDENTS meets SCREECHING WEASEL meets WESTON vein. Good solid stuff with catchy tunes and good production. Even though I get burnt out on this stuff sometimes, stuff like this gets my foot a tappin'. Although not quite legendary, this is still a fine release. (RL)

(Last Beat Records, 2819 Commerce St., Dallas, TX 75226)

MONKHOUSE - "The Final Indignity" CD

Oh, the digital format befalls another. It's a collection of previous recordings - their double EP, some other singles and whatnot. Toss in some demo versions, unreleased stuff and you've got a 76 minute CD. It's unfortunate, as their mid-tempo, melodic approach was convincing in ten song doses - reminded me to a large degree of LEATHERFACE, which isn't really fair, as measuring up to them would be more than difficult. A completist's dream. (TM)

(Rejected Records, 9 Woodlands Avenue, Dun Laoghaire, Co. Dublin, IRELAND)

MONSTER TRUCK DRIVER - "Winner Takes All" LP

Basic mid-tempo punk where all the songs sound so similar, it all blended together into one big extended mix. The vocalist sounds just like Frank from the VOODOO GLOW SKULLS. This isn't bad, just boring. For what it is worth, it all comes on an excellent looking picture disc. (RC)

(Carving Knife Records, PO Box 829, Seattle, WA 98111-0829)

MOONSTRUCK - "Putrid Hurricane" EP

This record is just plain weird. Two songs, both of which have these strong, driving, metal parts, a couple of NEUROSIS style breakdowns, and then some melodic parts. The front cover looks like something I saw at the Krishna temple once and the back cover has a tribal (in a bad tattoo kinda way) sun. Weird. (JN)

(Thunderbay Records, Hasselsstr 120, 40599 Dusseldorf, GERMANY)

MOTHER FUCKER 666 - LP

Garage rock from Jeff Dahl and somebody from the PAGANS. Seems like they want to sound like the MC5, but are missing a whole lot of fuzz. Tim says they were good live. (CK)

(Get Hip Recordings, PO Box 666, Canonsburg, PA 15317)

MUDFLAP GIRLS - "From Venus" EP

If you find yourself frequenting hipster bars a lot, you'll probably like this record. Decent rock shit with some glamorous sexpot girls on the back cover and their less-hot male counterparts. It's alright, it's got a groove to it, but it's only alright. (JN)

(Burnt Sienna, 207 Powhatan, Columbus, OH 43204)

MÜLLSTATION - "Rat n Roll" LP

Surprisingly good German punk rock: fast, punchy with occasional burst of stun gun guitars. It's bouncy, has lots of hooks, and is sung completely in German so I have no clue what the hell they're singing about - except one song about watchdogs, conveniently entitled "Watch Dog" and whose sole lyrics is the word "watch dog" chanted over and over again. (LD)

(Susanne Horn, Fleischmannstr. 6, 06114 Haale / S, GERMANY)

MUNG
DOPE
NO HOME
NO VOTE
NO HOPE
EVICTED
TREE

MUNG/TREE - split EP

Each band plays one song of good time hard punk rock that sounds straight off the beer soaked stage at some dead shitty 21 and over bar on a week night at 1:30 in the morning. I can think of lots of people that would probably dig this "old school" sound but it just seems tired and boring to me. These guys maybe the nicest people in the world but in my opinion, bands like this just don't get it and the youth will never be fooled by their punk rock overtures that is unless they sign with Epitaph make a flashy video. (MK)

(Hatin' Life, 32 Robinwood Ave, Boston, MA 02130)

MUSIC REVIEWS

N.I.L. 8 - "Live At The Metro" EP

This has a genuinely rocky punk feel and a good live recording. They don't sound like every other band in their area. Just lots of rhythm in the guitars and a healthy attitude. Probably was a pretty good show live. [Fun Rating 6/10] (FR)
(No Records, PO Box 5211, Springfield, IL 62705)

N.O.E
ALLERGIKER
GEGEN POLLEN

N.O.E. - "Allergiker Gegen Pollen" EP

As some of you may have guessed, this EP is from Germany. Which has nothing to do with the music of course, I've seen some rad bands come from Germany like AXEL SWEAT and WIZO. Come to think of it...this band reminds me alot of both of those bands. Weird. What it does mean though, is that the lyrics are in German and sung in German which could exclude some people from the listening enjoyment that they just might deserve. Too bad for them. (AT)
(St. Geyer, Steinbergweg 5, 04509 Delitzsch-Schenkenberg, GERMANY)

NO EXIT - "Ihr Habt Es So Gewollt" CD

This band is OK taken in small doses but with twenty cuts on this disc the songs all start to sound the same after awhile. Don't get me wrong, they do manage to spit out their fair share of gritty, early '80s UK-inspired punk tuneage, with some of the songs being excellent, but I can only think of a handful of bands both past and present that could maintain any sort of energy level for twenty songs. (RM)
(Nasty Vinyl, Oberstabe 6, 30167 Hanover, GERMANY)

NO FOR AN ANSWER/CARRY NATION - split EP

This is the official re-release of the NFAN "Thought Crusade" LP, and CARRY NATION "Face The Nation" EP, which were previously bootlegged on Lost & Found. The packaging is better than the L&F scam, with all the graphics from the "Thought Crusade" LP, the only difference is the cover is stark black and white, with no middletones like the original photo. So it's a minor difference. NO FOR AN ANSWER were a great band who stood apart from the pack in the '88 straight-edge explosion. They wrote intelligent lyrics that transcended the popular youth crew sloganeering of the majority of bands from that time. The music was also more solid and had a stronger punch. Their song, "Answer Me" is timeless. CARRY NATION played hardcore with strong aggro and intensified punches with deliberation, The lyrics were more pissed off, mincing no words about what they wanted and what they wanted to end. Excellent stuff without a doubt. Hell yeah, I can't recommend this enough!! (MA)
(Tackle Box/Cargo Music, 49010906 Moreno Blvd, San Diego, CA 92117-3423)

NOFX
FUCK
The
KIDS

NOFX - "Fuck The Kids" EP

You gotta hand it to him, Fat Mike does have a good sense of humor—for an aging punk that plays golf every day with Billie Joe. Actually, the songs are funny and do rock. There's "I'm Telling Tim", about how he's gonna tattle to MRR if someone strays from the DIY course. Then there's the "Reagan Sucks", where he waxes nostalgic for the days when there was at least that unifying factor throughout the punk scene. Mike ain't no genius, but he does have a knack for putting his pudgy little finger on topics that piss people off. (TY)
(Fat Wreck Chords)

NOVOTNY TV - "Tod, Vest, Verswung" CD

Despite the very lame cover and an incomprehensible name, this thing turned out to be the best of the bunch for me. A buncha crazed, nerd-wackos doing almost old school (but hold it! not in the way you expect) sometimes poppy shit all sung in German with touches of ska and retro. Despite the fact that all the lyrics are incomprehensible, this disc makes it viable for me to think all songs should be sung in German. You've got the total over the top singer with some sort of problem involving synaptic distress, a band that churns it out with guitars that DON"T sound like heavy metal and an approach that makes me think of VOMIT VISIONS and DIETER MIER (okay, maybe not, but damn close). And it's fun too!! (HD)
(Nasty Vinyl, Rieperstr 17, 30519 Hannover, GERMANY)

NOVOTNY TV
Deutschland braucht Deutschpunk

NOVOTNY TV/POPPERKLOPPER - split EP

Both bands play standard mid-tempo punk that is pretty unmemorable. No lyrics or information sheet, but I know both bands recently released full length albums. If you are into mediocre, mid-'80s style punk from Germany, then this may be your cup of tea. Otherwise steer clear. (RC)
(Nasty Vinyl, Rieperstr 17, 30519 Hannover, GERMANY)

100,000 BODYBAGS
LOVE
IS
DEAD
100,000 BODYBAGS

100,000 BODYBAGS - "Last Of The New Wave" 45

Two songs from Wales, heavy and melodic. Unusual combination in the days of pop-punk. Strangely less political than their previous releases; these are more emotional. I crossreference to D-GENERATION, musically, though I daresay they dress differently. (GS)
($5.00 ppd: Weird Records, 61 London Rd, Balderton, Newark , Notts, NG24 3AG, ENGLAND)

MUSIC REVIEWS

PASSAGE 4 - "World Circus" CD

Bridging the gap between fast, tight hardcore and mid '80s DC stuff, PASSAGE 4 walk the same path as DAG NASTY and BAD RELIGION did before them. It's chock full of alternately chugging and chiming guitars and passionate, well sung/screamed vocals. Refreshing and recommended. (BG)

(Wounded Records, PO Box 193, 612 24 Finspang, SWEDEN)

the Pebbles
WE'RE GOING SHOPPING

THE PEBBLES - "We're Going Shopping/I Wanna Be Loved By You"

English release of their first single (still in print in the U.S.). A recap for those who missed it the first time around; A side is a cute (sorry for the cliche, but it's true and my thesaurus isn't handy) mid-tempo number. The flip is a nice pop-rocker with hints of proto-psychedelia which haven't surfaced on any of their subsequent releases. Oh, it's a picture disc for you losers who are into non-Jimmy Lynch picture discs. (DD)

(Damaged Goods, PO Box 671, London, E17 6NF, UK)

PECTASI - "Pink Cadillac Man" EP

Though this comes from the land of pasta and Caesar, it sounds like it would have been right at home in the East Bay of a few years ago. Poppy, yet gruff, better than JUKE but not as good as CRIMPSHRINE. The last song does have a definite ska core influence. One question: why do foreign pop punk bands always seem to sing in English? (JF)

(Giovanni Spagnuolo, Via San Marco 17, 20031 Cesano Maderno {Mi} ITALY)

PENIS FLY TRAP/KERMIT'S FINGER - split CD

Now how in the fuck do you split a CD? Anyhow, KERMIT'S FINGER take a mid-eighties hardcore approach where PENIS FLY TRAP opt to travel the late '70s early '80s L.A. punk road. Thirty seven songs total, all of which have goofy lyrics, with some winners and some losers. (RM)

(Poorest Quality Records, PO Box 458, Boston, MA 02129)

TERMINALE
PHASE

PHASE TERMINALE/TOXIC WASTE - split EP

This is a split EP between two French punk bands that, even though the layout and the art is great, just don't do it for me. TOXIC WASTE play an up-beat and catchy brand of punk while PHASE TERMINALE play a tuned down, primitive style of punk. I do give em props for the D.I.Y approach. (MW)

(Rural Muzik, c/o Lohéac Youenn, Kerdano, 29630 St Jean Du Doigt, FRANCE)

PUBLIC TOYS - "Punk!" LP

You've really got to respect a band that can get the "former" Princess of Wales to pose with them for their pic sleeve. These guys continue to spew what seems to be a Düsseldorf specialty - German "funny punk". Catchy and well produced, as always, the songwriting on this one does not seem as strong as previous efforts. Still, if you're a sucker for traditional German, catchy punk rock, you'll like it. (KK)

(Teenage Rebel Records, Wallstr. 21, 40213 Düsseldorf, GERMANY)

PINOCCHIO - "flexi" EP

Typical speed metal laced with grind beats. Vocals seem to bleed into each other, unless it was mixed this way? Flexis are cheap, so that could be the issue. Nothing outstanding here, plodding thunder, into fast as all hell speed riffage. Another bore for another generation. Everything is written in Japanese. (SM)

(no address)

THE PLEASURE FUCKERS
CEREBROS EXPRIMIDOS

THE PLEASURE FUCKERS/ CEREBROS EXPRIMIDOS - split EP

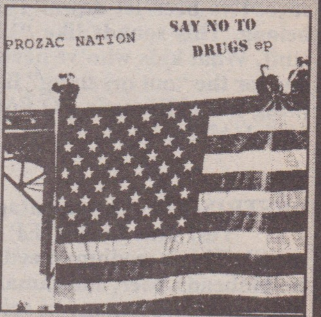
A pretty saucy release here from these two Spanish bands. The PLEASURE FUCKERS play no frills, Chuck Berry style rock n roll while the CEREBROS EXPRIMIDOS song on this release has a slight country/rockabilly feel but still enough balls to be called punk. This rates pretty high on the booty shakin' meter. (RM)

(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

POPPERKLOPPER - "Kalashnakov Blues" LP

Classic-style German punk here, sounding as if it might as well as have been released in '82; that's a compliment and a complaint. On one hand, the mid- to -fast tempo tunes here are clearly produced and have a gruff, aggressive punk attitude; on the other, it's interchangeable with the work of dozens of other equally decent bands — though tunes like "Frust" give an indication of moving into a SLIME-ish direction. Good, I guess. (SS)

(Lars & Helge Germeshausen, Neuerbergstr. 12, 54669 Bollundorf, GERMANY)



PROZAC NATION - "Say No To Drugs" EP

Excellent, raw politipunk from the Big Apple. Super catchy anthems, intelligent lyrics (though "Downfall of the Human Race" is somewhat questionable). Plus an insert punk point rating guide comes with every record. I scored a negative 15. Whoopie! (CW)

(Incendiary Tactics, 678 E 24 St. 1st Floor, Brooklyn, NY 11210)

PSYCHISCH INSTABIL
EP
UNPOLITISCH MACHT HIRNTOT

PSYCHISCH INSTABIL - "Unpolitisch Macht Hirntot" EP

Featuring a fixture on the Hannover punk scene—Höhnie (formerly of PISSED SPITZELS) on guitar and vocals—these guys have the odd distinction of not only naming themselves after an ASTA KASK song, but also covering two tracks by that Swedish band. Traditional German, catchy, sing-a-long punk, with politically relevant lyrics - not unlike SLIME in many respects. Cool. (KK)

(Bad Taste Records c/o Isleif, Völksenerstr. 46, 31832 Springe, GERMANY)

MUSIC REVIEWS

QUIT - "Earlier Thoughts" CD

Pop punk in a mega wimpy fashion. Sounds like a very generic, third generation ALL. Cliche laden lyrics. Not too nifty a release. (CW)

Rojo Records, PO Box 558746, Miami, FL 33255-8171)

MARKY RAMONE AND THE INTRUDERS - LP

RAMONES break up and they multiply like the gremlins! Just add water! There's already a DEE DEE RAMONE record out, Joey has a new band, and now this, MARKY RAMONE?? Please!! He doesn't even sing! Actually, this is decent punk rock, very SCREECHING WEASEL meets MISFITS, believe it or not, whatever. (EC)

(Blackout! Records, 253 Camberwell New Road, London SE5 OTH, ENGLAND)

リアル.レゲエ
OVER STAY

REAL REGGAE - "Over Stay" EP

This band vacilates between raging hardcore (almost grindcore) and ska, hence the name???? Anyway, most all of this is on the HC side of life, done with all the enthusiasm you'd expect from a Japanese band. (TY)

(Peaceful Records, 852-5 Nagahama, Maizurukyoto, 625, JAPAN)

REDEMPTION 87 - "Rumor Mill" CD

Their band name says a lot... Bringin' you back to the finger pointin' days. Bay Area hardcore in effect!! Somewhat a la YOUTH OF TODAY, with a lot of catchy beats and sing alongs. This is a great CD, and these guys are a great live band. Too bad they are playing their last show this weekend. (LU)

(New Age Records, PO Box 5213, Huntington Beach, CA 92615)

RESIN SCRAPER - "Heard Mentality" CD

Why I ever thought I might like this band, I'm not really sure. I've been let down. There's horns in this, and they don't belong. This sounds like "120 Minutes" type modern, 'heavy' stuff. What kids who've never heard real music lap up. Another one for the "not my thing" file, I guess. (RY)

(Mag Wheel Records, PO Box 115, Station R, Montreal, PQ, H2S 3K6, CANADA)

RESTRISIKO - "Kneipentag" EP

Yes! This fuckin' EP is the oi you've been waitin' for all month. This is medium speed well-played streetpunk/oi dedicated to skinheads, beer, and camaraderie in the POBEL + GESOCKS, Magdeburg, Germany oi scene. This is adorned with many pictures of the lads misbehaving inside the sleeve; a fun loving bunch indeed! Listen to these bad men chant "skinhead, skinhead" in the anthemic "Romper Stomper". Powerful shit! (BR)

(Bandworm Records, Postfach 37, 39028 Magdeburg, GERMANY)

RIPCORD - "Ignition/Atrophy"

Holy hell. RIPCORD is JAWBREAKER on a different planet far, far away from our own planet Earth. They just happened to reflect their sounds in an extremely similar way. The singer has Blake way down, in that staccato, urgent way. True, RIPCORD woulda probably sounded like this anyway; it's just that JAWBREAKER preceded them by a bit, therefore paving the way. This is a great single!! (KG)

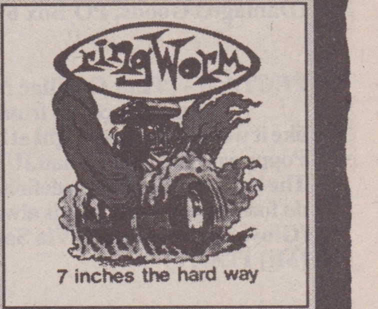
(Crazy Man Records, 2532 Chattahoocee Cir., Roswell, GA 30075)

DONT WANT THE ReTARdoS

THE RETARDOS - "Don't Want The....." EP

This one is the second best in my pile this month. This band has been playing around town quite a lot lately with the BOBBYTEENS. Brother and sister bands I guess. To be honest, I wasn't taken by them live.... but this EP is actually quite good. What you got here is like a '60s style band played sloppy with chick drummer and like an out of tune punk rock vocalist with occasional organ playing. It actually rocks and is catchy. The production is semi-decent too. But my soft spot here is the fact that the bass player is a dead-ringer for Mr. Ralph Balcarcel (of old FINGERS fame). Also, I can't argue with a band that covers classics by THE BOYS and EDDIE AND THE HOT RODS!!!!!!!! They get a "B" fer this effort. (SW)

(Super*Teem, no address)



RINGWORM - "7 Inches The Hard Way" EP

Metal and basic 4x4 punk stuff. This has a mid 1980s feel to it. Simple production, the drums stand out and the rest seem to be buried in the mix. Great lyrics about personal strife. But overall, it has to be said that we need something new in this music genre. (SM)

(Rat Town Records, PO Box 50803, Jax Beach, FL 32240)

ROADAPPLE - "Greatest Hits" EP

Wow! Any band whose greatest hits is a 4 song 7" with two mystery tracks and a shit referenced band name gets hella punk points. ROADAPPLE's got a midtempo pop punk sound going with cool sounding, mediocre lyrics. Pretty OK. (HM)

(Spontaneous Leprosy Vinyl Products, PO Box 16275, San Francisco, CA 94116)

ROIL - "Mother's Day" 10"

Nominee for worst band logo and ugliest 10" cover art of 1996. "Mother's Day" starts out alright with a heavy minor chord progression stuff that's not too memorable, but then I had a hard time getting through side two's slow, long, drawn out mediocre tunes. Definitely not my cup of tea. (HM)

(Farmhouse Records, 448 Madison Dr, San Jose, CA 95123)

RUPTURE - "Lust And Hate" CD

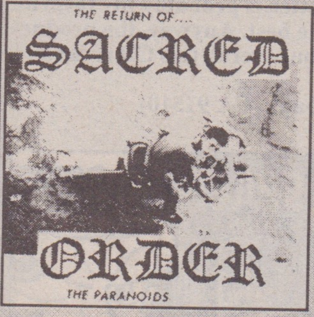
I don't know why this hasn't been submitted earlier because it's been out for awhile. The first 25 tracks are not stop blurcore that RUPTURE is best known for. We are talking as fast as it can get (of course with the added perverse as fuck lyrical assault). Total fucking punishing shit. The other 14 tracks are from their split Lp with BELCHING BEET from years gone by. Both sessions fucking rule in their own way. I swear that fucking drummer is on crack dude. (MW)

(Ecocentric, PO Box 572, 56005 Koblenz, GERMANY)

MUSIC REVIEWS

RUPTURE - "Sex, Drugs and Rupture" CD
Gotta say - this is the best single RUPTURE release ever. All the way up until the live tracks, this is by far the most listenable thing they've cranked out. A relief, as it seemed each subsequent release was worse then the previous. Innovative (well, y'know) songwriting, rapid delivery give a boost and while the lyrics aren't above their usual, you can't understand them anyway. A quality X (Aussie) cover as well! (TM)
(Yeah Mate!, PO Box 17, Victoria Park, WA 6100, AUSTRALIA)

RUPTURE - "Gospel From The Gutter 1990-1995" CD
Fuck yeah! As the title states, this is a compilation of previously released material spanning a five year period. Sixty songs of maddening blurcore from one of the finest thrash/grind outfits around. Some studio, some live, all devastating. There is even a song called "Maximum Rock N' Roll Is The C.I.A.". Of course we are, I can't believe it took you this long to figure it out! (RC)
(Big Fred Records, PO Box 95, Tuart Hill, WA 6393, AUSTRALIA)



SACRED ORDER - "The Paranoids" EP
A thrashy little bastard here. Noisy guitar wanks, bits of vocal distortion. A tribute song to Alice Cooper. Not a cover, but a song dedicated to his life and music. The rest of the record comes of like an old school sloppy guitar band, which is kinda what they are (last record in 1989). I like it enough to fight fer 'em! Reminds me of the first D.O.A. single. (SM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

SCHLÜSSER DÜ - CD
The DÜdesters throw together a decent mix of concise, catchy, well executed punk tunes, and a few too many dumb cover songs. I hate the way the Düdesters have a big catalog, tons of ugly mug shots when they could have a bunch of lyrics...oh well. (HM)
(Nasty Vinyl, Riepestr. 17, 30519 Hannover, GERMANY)

SCISSOR FIGHT - "Guaranteed Kill" CD
Chicago's own rotting colon-core deliver 14 plates of uncooked, raw fucking meat on this disk of death. Mix some old MELVINS, SHEER TERROR and whatever else guitar heavy militia you can think of and you got these guys. The singer, in all his camouflage glory, is giving Smelly Mustafa a run for his money. Heavy, but not for those who fear metal. (MW)
(Wonder Drug Records, PO Box 995, Boston, MA 02113)

SCRAPER - "Built with Hate" 10"
Certainly not bad by any means, yet nothing really outstanding. I have a feeling this band may have a lot of punch live that doesn't come thru on this particular blue 10 inches of plastic. SCRAPER is melodic, driven punk with some sing-song-y choruses. There's definitely some power here, some emotion, some energy, some "reach out and grab you" stuff... but a lot of it sound just like the song before. Hmmm. (KG)
(Household Name Records, Unit 205, The Old Gramophone Works, 326 Kensal Rd, London, W10 5BZ, ENGLAND)

SANITY ASSASSINS - "Resistance Is Useless?" CD
Old dudes, playing old school punk rock. 17 punkish anthems, double timed and full of energy. By far the best CD this month that I received. (SM)
(Retch Records, 49 Rose Crescent, Woodvale, South Port, Merseyside, PR8 3RZ, UK)

SCRATCH
BONGOWAX
Can't tell me
straitjackt

SCRATCHBONGOWAX - "Can't Tell Me" EP
Mucho rocko punko. Sounds a bit like the punk music kids make in the garages at their asshole parents' house, pure and vital with few frills. CRIME without the sexy. Not the best record you've ever heard, but it does rock hard. Give it a shot. (BB)
(Black Lung Records, PO Box 252, Richmond VA 23218)

SCROTTGRENZE - "Unehrlich, Verlogen, And Stinkfaul" EP
Musically falling somewhere between UPRIGHT CITIZENS and the MISFITS, SCROTTGRENZE can really power a melody without any cheese factor. Good solid music. Unfortunately, only one song is in English on the lyric sheet, and that one leaves much to be desired. Something about wanting to get high every day, stay drunk, and have sex in the water every day,..don't ask me. Anyway, the music is interesting. (BG)
(Burgkamp 25, 31228 Peine, GERMANY)

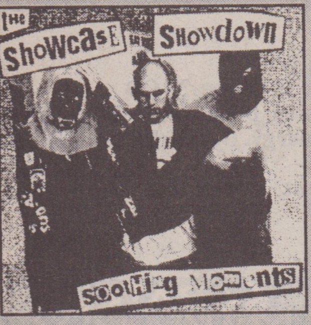
THE SERVICE - "Man's Ruin" CD
Combining Oi!, '77 punk, and melodic hardcore to deliver catchy anthems about being working class, fighting, drinking, screwing (or, rather, going down), soul music, and Clint Eastwood! Rocking and rolling skinhead music from Milwaukee, minus the dumb lyrics that often bring this style down. One for Bruce's column. (AM)
(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

SHITGIVEITS
Fuck You Asshole
Fuck MTV

THE SHITGIVEITS/BEER GOGGLES - split EP
Oh god!!! Two San Diego bands...... both not my cup-o-tea!!!!! Hard, driving, fast, loud...... mean..... errrrrrr!!!!!! Hardcore frat bands fer yer kegger parties!!!!! Not much else to say. Drink and mosh, dude. (SW)
(Flataffect, PO Box 99701, San Diego, CA 92169-1701)

SHITYRI - "1,2,3,4" CD
Nineteen songs of chunky powerchord hardcore with aggressive female vocals. If BAD RELIGION were less melodic and had extremely powerful, up-front production on the guitar. This is pretty engaging, except after a while the songs all blend into one another. Having said that, most of the tracks are under 2 minutes, with a few under one and a half, and that's fucking rad. I bet this trio of rockin' gals pull no punches live. (AM)
(Hass Production, no address, GERMANY)

MUSIC REVIEWS



THE SHOWCASE SHOWDOWN - "Soothing Moments" EP
Good snotty three chord punk with cool guerrilla masks and keg guzzler punks. Right on. (HM)
(Beer City Records, PO Box 26035, Milwaukee, WI 53226-0035)

'68 COMEBACK - "The Annex Sessions Volume One" 45
"I Want My Mule Back" has a nice groove (and Darin Lin Wood on guitar; I'm still waiting for confirmation or denial on the mighty [whoa, I'm starting to sound like Bruce] BLACKTOP breaking up, by the way) but goes on a little too long. "Painter of Sadness" is a quick throwaway number, Jeff Evans reciting some Las Vegas ELVIS with the band squawking a little feedback in the background. If there are really more of these sessions (produced by Mike Rep, which may be enough to make some of you collectors shell out) slated for release, is there some reason for stretching them out so thin? (DD)
(Sympathy)

SLAM SQUAD - "Sould" CD
From what I can tell SLAM SQUAD are from Holland Their music has a heavy East Coast influence. They mix the styles of S.F.A., SLAPSHOT, and SHEER TERROR into their own brand of ferocious hardcore. Lyrically, they wail about subjects like vegetarianism, pollution, marriage, and straightedge. If you dig this style, you'll really like this release. (RC)
(Carved In Stone, Venrayseweg 66, 5961 AH Horst, HOLLAND)

SLEEPASAURUS - "It's All Written Down And I Still Don't Feel Any Better" LP
Professional type melodic punk, the kind that's not heavy on hooks. None of the 12 tunes stands out at all. These guys are good musicians who need better material. (MC)
($6 ppd: Motherbox, 60 Denton Ave, East Rockaway, NY 11518)

SLUGGER/LADDER DAY SAINTS - split EP
Both bands are from Edmonton, Alberta and play melodic thrash. SLUGGER is the better of the two, veering more toward pop-punk, but this is far from essential. (MC)
($3.50 ppd: B. Kulba, 19-10024-82 Ave., Edmonton, AB, TGE 123, CANADA)

SMEGMA - "Schrammel Oi!" LP
This is a good LP. Some of the lyrics are pretty silly (not racist or nationalist mind you, quite the contrary) but the music is solid. Good, upbeat oi that goes hand in hand with drinking, pogoing and carrying on. I particularly liked "Ich bin ein Skin". This is one of those songs that makes you want to shave your head and jump around every time you hear it. Cheers to Scumfuck! (RM)
(Scumfuck Records, PSF 100709, 46527 Dinslaken, GERMANY)

SNUFF YOUR FEET/CADAVER CORPSE - split LP
SNUFF YOUR FEET is a really unusual and unique mix of metal riffing, introspective lyrics, and just straight up unusual song writing. I can't really get into it too much but props to them for being original. C.C. is really sloppy, out-of-tune hardcore that comes off as improv (does anybody remember PSYCHO SIN, well this is their German brethren). I'm telling ya, this is just a fucking weird-ass record. It comes with tons of political literature, posters, and other goodies. (MW)
(Zoro Regortz, c/o Stell, Bornaische-Str. 54 [HH], 04277 Leipzig, GERMANY)

SOCIETY OF JESUS/SUBSTANCE - split EP
SOCIETY OF JESUS have a remarkable showing - first I've heard from this band, and it's absolutely top notch - many bands don't hit this level until they've been around for a while. Varied structures, tempos and attacks - it's anything but the monotone blurrcore you might have guessed at. SUBSTANCE deliver moody, introspective hardcore that didn't hit as hard as the flip - nothing on them as SOCIETY OF JESUS would certainly be a hard act to follow. Excellent! (TM)
(Insociale Records, Mario Luppi, Via D'Avia Nord No 54, 41100 Modena, Citta, ITALY)

THE SONICS - "Sinderella" CD
I had the fortunate experience of growing up with parents that actually listened to rock and roll so THE SONICS are pretty much ingrained into my brain as much as THE ROLLING STONES. No matter how hard any of these new garage bands try to do a SONICS' tune they just fall short. Needless to say, I'm initially a bit skeptical about this "new" SONICS' CD. It was recorded in 1980 with only one original member being Gerry Roslie, songwriter, singer and keyboard player and contains redone versions of your favorite songs "Boss Hoss", "He's Waiting", "Cinderella" to name a few. Fortunately, they left out "The Witch" and "Psycho", though the latter is probably my favorite SONICS song, I just think it's for the best. Anyway, the production is a bit more modern sounding, but overall this CD rocks and what more can you ask? (CK)
(Bomp Records, PO Box 7112, Burbank, CA 91510)

SPACE COOKIE
GUN IN MY HAND DOUBLE 7"

SPACE COOKIE - "Gun In My Hand" 2x45
From the city of Athens comes this solid selection of fast, upbeat punk. I'd dare say this is pop punk, but it doesn't fall into any of that: Fat, Lookout, or SCREECHING WEASEL etc. category. This is just good, that's all there is to it. (JF)
(Reservation Records, PO Box 7374, Athens, GA 30604)

SPACE COOKIE - "Shut Up Punk" EP
Instro-rock that's hard to categorize, but it's pretty cool. "Theme Song" has an occasional shouted phase kinda like "Tequila" did in the '50s. One other of the 3 tunes has some backing vocals. It's got a sense of humor and it's different. (MC)
(Reservation Records, PO Box 7374, Athens, GA 30604)

SPENT IDOLS - "Spent City Rockers" CD
It's like this band can only write a few really great songs and then they overwork the formula. I can't say there's a damn thing I really hate about what they do, it's really just been hit or miss with the singles. I wanted to see them get off the fence and blow me away with this full length, but as yet, they've only sunken deeper into mediocrity. (RY)
(1+2 Records, Clean Nishi-Shinjuku, Nishi-Shinjuku 7-5-6, Shinjuku-ku, Toyko 160, JAPAN)

SPLAYED INNARDS - "Abe Lincoln Gets His Chance" EP
Remember that punk band you were in in high school? You can relive it all here. With 3 repetitive chords, dumb lyrics, and teen angst. If the first song you learned how to play was by the CIRCLE JERKS, and you were 15, and it was 1984,...and I know this is true for someone reading this... this is guaranteed to make you smile. I like it more than anything I've reviewed so far this month, well almost. I wouldn't wish to be that young again, but it's always nice to think about. (RY)
(PO Box 2875, Iowa City, IA 52242)

MUSIC REVIEWS

THE STRIKE - "A Conscience Left To Struggle With Pockets Full Of Rust" LP

One of my faves dishes out their first full length here. And a mighty fine release is what we have here indeed. This is along the ways of STIFF LITTLE FINGERS "Nobody's Heroes" with a bit more mod overtones. Working class lyrics and a couple punk reggae type numbers as well. A band with genuinely good tunes. Easily one of the year's best long players! Now I'm waiting for a tour. (RL)
($7 ppd: Johanns Face Records, PO Box 479-164, Chicago, IL 60647)

SUICIDAL SUPERMARKET TROLLEYS - "Shut Up And Drink" LP

Pissed-up, thrashed out punk fuckin' rock from Stoke Newington. Cider-fuelled straight-ahead hardcore tunes with good lyrics that alternate between right on social-political tirades about pro-lifers, nazis, heroin and other ills of the day and odes to that greatest of punk pastimes, drinking homebrew. Musically there's nothing new or original here, but what they do, they do well. Fast and harsh, but with vocals that you can make out. Cool. (AM)
(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

SUPERNICTS - "The Never Sleeping Scheibe" EP

A pleasant journey down a harmonious punk rock road that includes a stop at German melodic oi central and progresses to singalong land. These guys can play pop-punk better than many of the bullshit bands on Fat and Lookout Records. This is too light for the rough + tough KAMPFZONE fans but not without merit. (BR)
(Nasty Vinyl, Riepestr 17, 30519 Hannover, GERMANY)

the SURF TRIO
KING of COOL

THE SURF TRIO - "King Of Cool/ Salt Bath"

"King Of Cool" hearkens back to the sound of THE SURF TRIO's Bomp! LP of numerous years back (even down to the Bomp! production style with the funny drum sound), in other words it's Power Pop, a trick I didn't know these guys still had up their sleeve. Good one! "Salt Bath" is the sort of surf instro we're not allowed to review anymore (but it's still pretty good). Only problem with this record is the hole just barely too small for the 45 spindle - get on it, quality control! (DD)
(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

THE TKO'S - "Anthem" EP

1977-sounding punk rock. A bratty, slobbering vocalist, low production value and it makes you want to shout "OI!" except that the guitar sound reminds me alot of AC/ DC. Hmmm. Pretty cool. (CK)
(Vinyl Pants, PO Box 770213, Lakewood, OH 44107)

T.V. MEN - "49" EP

A slick sound dominates this well played 60's style garage rock band's 5 song EP. All lyrics are sung in English from this French band. Lot's of cool backing vocals on this slab and especially on "Fabulous Love". A good, powerful release. Would like to hear more from these guys. (MM)
(Mass Production, BP 287, 35005 Rennes cedex, FRANCE)

TEENGENERATE
DRESSED IN BLACK

TEENGENERATE - "Dressed In Black/Justine"

As far as I can tell, the A side is the same version as on the Crypt LP (slightly better mastering, as one should expect from a 45). Needless to say, TEENGENERATE manage to pull off an amazing version of even a slightly overworked chestnut like "Justine." (DD)
(Teenage Kicks, Stadtjagerstr 8, 86152 Augsburg, GERMANY)

wild wild teengenerate

TEENGENERATE - "Wild Wild Teengenerate Play the Kids"

TEENGENERATE in fine form, covering three songs by THE KIDS. "Do You Wanna Know" suffers from having a guest singer (a pretty wacky thing to do no matter how good the singer, since Fink and Fifi are such great vocal stylists) and I would have rather heard them cover "Do You Love The Nazis" (the WWII buff and/or thinking person's "Nazi Punks Fuck Off"), but "This Is Rock 'N' Roll" and "Bloody Belgium" are great and make this a mandatory purchase for anyone with a modicum of good taste. (DD)
(Wild Wild Records, BP 55, 92123 Montrouge cedex, FRANCE)

THIRD PARTY
Greatest Hits ep
the Nice Price

THIRD PARTY - "Greatest Hits" EP

This is what happens when you let "George the Hippie" record an EP penned by three teenage kids who sing about the horrors of working at a grocery store, washing dishes, girls and general angst — an almost incessantly funny record, thrashy and punky, with enough spunk and street cred to put a lot of other outfits to shame. "Work Anthem" is the highlight here, a finger-snappin' tune that's a nice contrast to the band's typical, high-velocity style. Fun, and recommended. (SS)
(Crackpipe Records, PO Box 725, Hudson, NH 03051)

TOAST - "I Lose Friends Like I Lose Money" EP

This rocks! Fast, snotty punk rock, like a raw SCREECHING WEASEL with vocals reminiscent of JELLO BIAFRA or the guy from TERMINUS. The B-side has two BAD RELIGION covers that actually sound better than the originals in this punked-out form. Grab it while it's hot! (AM)
(Crackle, PO Box HP49, Leeds LS6 4XL, UK)

MUSIC REVIEWS

The Thumbs
GUE DAWLEY RATS

THE THUMBS - "Sprague Dawley Rats" EP

Ok, this is a pretty decent listen. Damn nice layout and good production, but yes, it's one of those... another poppy graveltone, heart on their collective sleeve band. Good for the style. (BG)
(Sneezeguard Records, 309 Annapolis St, Annapolis, MD 21401)

TRIXIE BELDEN/EGGHEAD - split EP

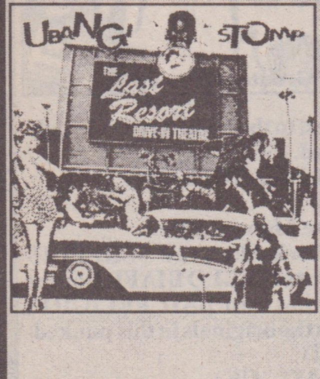
A fun split here. TRIXIE BELDEN is a good all-girl band in the TIGER TRAP/CINNAMON IMPERIALS vein. Two sweet amateurish ditties. Fuzz poppers will dig this band. EGGHEAD is geek pop punk done well. Almost like something JOE QUEER would produce. LILLINGTONS-like or Mutant Pop-type stuff. A decent split. (RL)
(Dizzy Records, 30-28 34th St. #4G, Astoria, NY 11103)

TRUMMER SIND STEINE DER HOFFNUNG - EP

Germany's D.I.Y. answer to SNUFF - charged guitars, simple yet melodic 4 chord progressions, and just enough of a catchy quality. A real emphasis is placed on steady songs as opposed to fancy musical tricks. This helps to keep the songs focused but it some ways becomes their weakness as well. This record is not very musically dynamic and as a result their aren't a lot of undistinguishable moments. The lyrics are all in German and even though I can't understand them, it's really cool they don't feel compelled to sing in English in order to cater to the over emphasized "American Market". (MK)
(Broccolli Records, Im Sand 27, 72636 Linsenhofen, GERMANY)

TURBONEGRO - "Prince Of The Rodeo/Toodlepip, Fuck"

I'll start this month by reviewing the best in my pile first. From the drawing of the black leather cap on the front cover to the photo of the two fags on the back, I knew that this was gonna be my cup-o-tea!!!! Music wise this is like MOTORHEAD with drunken vocals rather than sand paper..... totally fucking hokey, professional hard rocking.... no bullshit here. From Norway, there's no actual pictures enclosed of the band, so I can't tell you whether they're cute or not. Oh well, I guess I'll have to just close my eyes and dream while I cream!!!!! These boys get a "B" fer this effort.... no, make that a "B+" for the added "live audience" track on side one!!!! (SW)
(Hit Me, Deichmannsgt.17, 0178 Oslo, NORWAY)



UBANGI STOMP - "Black Leather Sock-Hop In Hell" EP

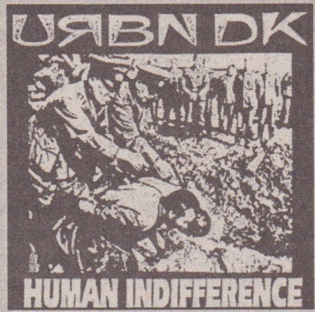
This is a fun EP from start to finish - Punk n roll from I think North Carolina (well that's where the label's out of). Four songs, all of which have a slightly different sound: from the RAMONES to a more county fried tune about ghoulies called "Manifestation". Neat. (LD)
(Chameleon Records, PO Box 39441, Greensboro, NC 27438)

THEE ULTRA BIMBOOS - "We Can Stop Whenever We Want" CD

It's nice to see the girls coming forward and showing they can do the garage-surf thing better than the boys. I just don't like these breathy vocals. Sure it's fun to be sexy and all that, but just scream your head off and act crazy—it will sound better with this stuff. (CK)
(Twang! Records, PO Box 410311, 12113 Berlin, GERMANY)

UNHOLY GRAVE - "Inhumanity" CD

Wow! This is by far some nutty Japanese grind core! The music is fast, real fast, which I enjoyed. The only problem is the vocals are just nuts. Sounds real close to dogs and cats fighting, if that tells you anything. 33 songs, which makes room for some definite headbangin'. (LU)
(Takaho Komatsu, #103 Shouwa-sou, 2-2001 Kurosawa-dai, Midori-ku, Nagoya 458, JAPAN)



URBN DK - "Human Indiference" EP

Solid three chord punk that nevers seems to wear too thin. Musically this is mega fast and angry sounding. Singer has that incomprehensible growling sort of voice. Best track on the record "Your War", which is worth it on its own. Worth buying. (CW)
(Power Ground Records. 1309 South 21 St., Manitowac WI 54220)

THE USELESS FUCKS
I ♥ PARTY
FRAT BOY FUCK YOU!

THE USELESS FUCKS - "Frat Boy Fuck You" EP

More pop from the QUEERS school: zippy, melodious, and obnoxious. Songs about getting crabs, high school being trendy, and bulimia. (LD)
(PO Box 417, Greenland, NH 03840)

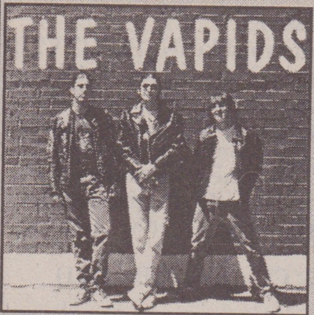
V.REVERSE - "Children's Basic Concepts Through Music" 10"

Good great great! V.REVERSE has texture musically and vocally that fully rocks!! They have a tendency to fall into a groove that moves, rather in a soulful kind of way. Not like soul–not like R&B, right...? It just hits inside. Very hot. It's politics everywhere, but not with a pedantic heaviness. The mix on this record is warm, with a very anchoring bass. Gotta get. Doug rulz. (KG)
(Underdog Records, 2206 N. Rockwell St. Chicago, IL 60647)

VANDALEN - LP

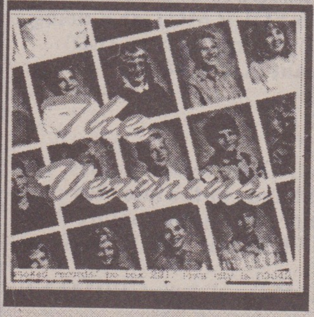
VANDALEN means "the vandals" in English. This German band sounds nothing like the West Coast VANDALS. This is more straight ahead rock music with some punk influences. All the lyrics are in German except one tune in English. (MM)
(Teenage Rebel Records, Gerresheimer Str. 16, 40211, Düsseldorf, GERMANY)

MUSIC REVIEWS



THE VAPIDS - "I Wanna Be A Teenager" EP

With "Recycle Music And Knowledge" emblazoned on the back of this EP, it's a reasonable assumption that these guys don't feel ashamed about being such a derivative. If you can get past that perhaps this is tolerable. I think it's boring as hell. Two songs sound like SCREECHING WEASEL while the B-side "End Of The Century" era RAMONES. Throw it on the pile of other RAMONES bands. [Fun Rating 2/10] (FR)
(Crack Records, PO Box 29048 Eaton Place, Winnipeg MB, R3C 4LI, CANADA)



THE VERMINS/THE VICTIMS - split EP

THE VICTIMS bust out with great hardcore that has a thick and somewhat raspy sound. The first track is good but tends to go on a bit longer than it should. But, on the second song, "Slumber Party", they kick things into high gear with a catchy chorus and snide lyrics to boot. More!! THE VERMINS (who split prior to the release of this EP) play upbeat quirky punk with a dark tone underneath. The first track "MRA" brings to mind bands like THE DICKIES, NUBS, and a little bit of GEZA X. On their last song, "Digital Sox", they turn up the guitars a bit, add a woman on vocals and the sound is more punchy with a tumbling effect. The tempo builds up then tumbles down, like a rock slide. Pretty good split from both bands. (MA)
(Stoked Records, PO Box 221, Iowa City, IA 52242)

VEXA-TION
DENN WIR
WISSEN
NICHT...

VEXATION - "Denn Wir Wissen Nicht" EP

Five Teutonic tunes of unknown lyrical content. Pretty decent mid-paced stuff. (LD)
(Teenage Rebel Records, Wallstr. 21, 40123 Düsseldorf, GERMANY)

THE VIKINGS

THE VIKINGS - "High Time" EP

Norwegian all-star pop-punk with a tinge of noodly metal guitar wanking tossed in. This is actually a pretty good little 4 song EP, with a decent cover of THE DICTATORS "The Next Big Thing". The total standout track, though, and the real reason for picking up this record is a fucking great cover of THE ZERO BOYS anthem "High Time". Get it. (CH)
(Hit Me Records, Deichmansgt. 17, 0178 Oslo, NORWAY)

1000 LETTERS
WEBSTER

WEBSTER - "1000 Letters/ Fuckin' Sap"

WEBSTER takes on the pop-punk style with abandon in the A-side, an amphetamine rager that recalls THE PARASITES in some of their most inspired moments; the flip drops the voltage a notch and ends up with strong powerchord punk with nice vocal choruses. What the lyrics are about — well, I sure don't know, but that doesn't make this sound any less catchy. Recommended, and on nifty pink vinyl, too! (SS)
(American Punk Records, 802 S. Broadway, Baltimore, MD 21231)

WIRE - "Turns And Strokes" 2xLP

This record contains a lot of live WIRE, no kidding. Recordings from several London shows in 1979 and 1980. The sound quality isn't at all bad, really. This band reminds me energetically somewhat of SONIC YOUTH, with a little less experimental noise. Probably influenced PIL a bit, but what do I know. One record has more songs on it, the other has 3 really long ones which are more mellow, but rock. My very highest recommendations. (BB)
(WMO, PO Box 54, Hitchin, Herts, SG4 7TQ, UK)

WORMBATH - "Ornamental Horticulture" EP

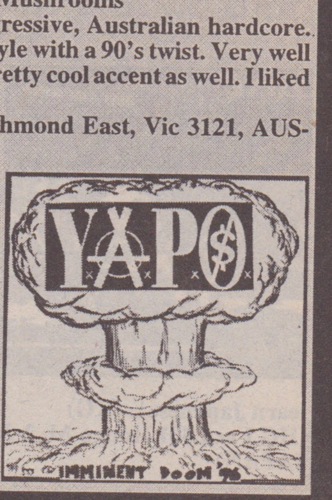
High pitched, youthful and snotty, WORMBATH come on like three hyper kids with too much time and energy on their hands. Not too bad for what it is, but unfortunately, I've heard way too much of this style lately to appreciate it fully. (BG)
(675 Washington St, Royersford, PA 19468)

WORST CASE SCENARIO - s/t LP

This has been out for a while, but it finally made it to my review bin. I can guess why it maybe hasn't been reviewed before - someone listened to the opening track, a hyper, improv(?) ORNETTE COLEMAN style free jazz instrumental, and instantly rejected it. Well, if they'd stuck around for subsequent tracks, they'd have been blown away by the noisy, angst ridden, pissed off punk rock that follows. Not exactly what the posers are calling "emo" these days, this is tense, angry and at times experimental. Imagine the DEAD KENNEDYS and BORN AGAINST via Amsterdam and Glasgow as represented by THE EX and the STRETCHHEADS. Pretty gripping stuff. (AM)
(Vermiform, PO Box 12065, Richmond, VA 23241)

WRONG BODY - "Self Obsessed/Mushrooms"

This is pretty rad. Fast, aggressive, Australian hardcore. Reminds me of the old New York style with a 90's twist. Very well done musically, and the guy has a pretty cool accent as well. I liked this one. (LU)
(Lucky Garage, PO Box 4080, Richmond East, Vic 3121, AUSTRALIA)

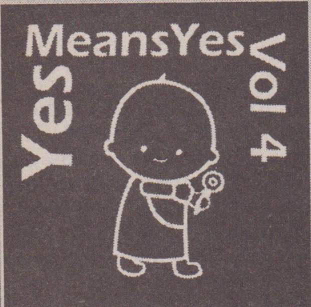


Y.A.P.O - "Imminent Doom '96" EP

Four songs of mean, tough guy-hardcore. No, not NYHC, not tough S/E mosh-core, but actual rough and tough 80's hardcore, with no fluf. Quality stuff. (MW)
(Snacktime Records, 1816 Bellevue Ave. #310, Seattle, WA 98122)

MUSIC REVIEWS

YELLOW CAR - "Auto Erotica" CD
After two great CD EP's, they crank out a solid full length. Good old school punk in the BUZZCOCKS/PROTEX vein. Tons of spirit and pop mastery here. One of the best retro bands around these days. Chock full of hits for you folk who like the old sound by new bands. (RL)
(Gift Of Life Records, PO Box 132, London W3, 8XQ, ENGLAND)



YES MEANS YES/WORLD - split EP
Crazed fucking noise core. Period. Y.M.Y from Finland crank out an uncountable amount of audible butcherings while WORLD from Japan kick up 10 live tracks, 2 of which are SIEGE covers. WORLD's attempt reminds of the power and craziness of those FEAR OF GOD live boots that always seem to appear now and then, making them the winner on this split. This noise stuff is growing on me big-time, but I don't know if that's good or bad. (MW)
(Nat Records, Shinmei Building 3F, 7-33, Nishi-Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

YUM YUMS - "Be My Baby" EP
Well my big ole butt is bouncing up and down while listening to this litte dittie from our Norwegian friends, the YUM YUMS. Think a sugary sweet, love struck, popped out RAMONES. This 7" would fit perfectly in one of those mid-eighties John Hughes films, except that these songs are good. (JF)
(Sneakers Records, Almgrensv.9 A, 1621 Gressvik, NORWAY)

YUPPIE CRUSHER - "No Commercial Value" EP
Crushing lyricist, total truth about the scene and its will to become a market and be consumed. Fast as fuck guitar riffage, but not grindcore. Sorta like metalish hardcore. Has a New York hardcore influence to it. Great package and a decent record. Not bad for a debut release. (SM)
(Insect Records, Besvarsbacken 1sb, 19140 Sollentuna, SWEDEN)

ZONE
THE FIRST BLOW IS HALF THE BATTLE

ZONE - "The First Blow Is Half The Battle" EP
Fully harsh and rocking and punk without any of that annoying metal sound that sometimes tries to creep in when things rock hard. Aside from the music itself, the vocals really stand out. They pretty much sear, reminding you that some people have to have tracheotomies and that you probably don't ever really want undergo this procedure. Can't live with out this one. I gotta learn Japanese... (KG)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

V/A - "A Compilation For Atonement" EP
Right off the bat I should ask, do you like INTEGRITY? If you answered yes, then get this cause their track kills. Total raw production is the high point for their contribution. STATE OF CONVICTION play a really metally style of Clevo-core that will sure to get the kickboxing in full effect. Both PSYWARFARE (Dwid's project) and RAPEWHISTLE do their own unique noise attacks...PSY does theirs with "loud as fuck" frequencies and WHISTLE has real musicians playing under looped vocal tracks. (MW)
(Dog Collar Records, PO Box 31472, Cleveland, OH 44131)

V/A - "Another Probe 7 Inch" EP
Five bands: FUCKFACE - excellent hardcore front by some of the silliest damn vocals I've ever heard - these guys make me laugh my butt off every time I see em'. CHARLES BRONSON - crazy grindy schtuff with screamy meemie vocals - PLAIGHT - remind me a lot of that band BUSH LEAGUE - twisty slo-mo HC. Side B is a complete throw-away with YOUR MOTHER doing a silly acoustic number and YOGURT playing art core. (LD)
(Probe Records, PO Box 5068, Pleasanton, CA 94566)

V/A - "Arschlecken Rasur Vol 5" EP
The latest installment of this all-German band series. This one is a 50/50 proposition, with two bands in the late '70s punk tradition, then one band that's a bit more metal and another that's more folky. Better tracks are by VERLORENE JUNGS and NEW WAVE HOOKERS. (TY)
(Scumfuck Records, PSF 100709, 46527 Dinslaken, GERMANY)

V/A - "BRD Punk Terror" CD
I'm not sure if this falls into the category of compilation or label sampler, but either way it is well above average as far as either category is concerned. The majority of the bands here in some way or another resemble SCREECHING WEASEL, PROPAGHANDI, or STRUNG OUT without ever becoming too poppy. All really solid melodic hardcore. NOVOTONY TV, N.O.E., and VERSAUTE STIEFKINDER were among those standing out. The only down side to this were the last four or five tracks which seemed to be added on as an after thought, judging from the layout on their pages of the booklet. (TH)
(Nasty Vinyl, Oberstr 6, 30167 Hannover, GERMANY)

V/A - "Battle Of The Chaos" CD
Well, not sure where that title came from - this has to be one of the tamest (and worse) M.C.R. releases I've heard. It's far from the breakneck hardcore one would expect from M.C.R., nothing inherently wrong with that. Problem being, it's terrible mid-tempo melodic punk meanderings. None of the bands seem sure of themselves, and the stylistic confusion they endure isn't something for outside listeners. Bands include MOLE, RUDE BOYS, NOBADY'S HERO (sic), THE BALLAD and COCKNEY COCKS. (TM)
(M.C.R. Records, PO Box 17742, Covington, KY 41017)

V/A - "Che Trading Limited" EP
Two English bands share this single, THE DWEED are far superior and steal the record with "Buzzsong", fast glam/punk in the same vein of a fave UK band of mine, HEAVY STEREO. The other band MOGWAI are like bad SONIC YOUTH— yes, there is good SONIC YOUTH. So here we get a long, boring twang for a song that I could do without, check out the DWEEBS ok? (EC)
(Che, PO Box 653, London, E18 2NX, UK)

MUSIC REVIEWS

V/A - "Die Human Race" flexi

This flexi serves as a sampler of the bands on Profane Existence and Skuld Records. I'm sure you're familiar with the style of music these labels cover. Bands here are: HIATUS, ACCION MUTANTE, FLEAS & LICE, LUZIFER'S MOB, STATE OF FEAR, CIVIL DISOBEDIENCE, and ASSRASH. All material has been previously released, but if you're curious to check out some you may not have... Comes with the latest issue of Profane Existence, so check out the zine review section for the details. (MA)

(Profane Existence, PO Box 8722, Minneapolis, MN 55408)

V/A - "Diffondi Autogestione" - LP

Twenty Italian bands on this compilation, for all you Europunk fans out there... how many? two, three maybe? It doesn't matter whether you're going to buy this record or not, punks around the world are doing their thing whether you sell out or not. Best cuts by CONTROPOTERE, UPSIDE, BLEECH. (EC)

(Bronto Autoproduzioni, PO Box 75, Dolianova, Cagliari 09041, ITALY)

V/A- "E Foi Concedido Ao Homem.." LP

A comp LP featuring 6 Brazilian hardcore, noisecore, and punk bands who are fucking ripping shit up. This is a great introduction to the diversity and the quality of the hardcore scene in Brazil. It features NYAB, AÇÃO DIRETA, NITROMINDS, F.D.S., D.Z.K., and AGROTÓXICO. (MW)

(Rotthenness Records c/o Nelson Augusto Dos Santos, CP 1197 Ag. Central, 01059-970, São Paulo-SP, BRAZIL)

V/A - "El Ataque De La Gente N.O.T." CD

This little disc comes with N.O.T. #6 zine. While I wasn't able to enjoy the zine because I'm a dumb American who only knows one language, I could enjoy this CD of mostly melodic punk. While some of the bands are known to me like: A.F.I., FURY 66, N.R.A., and the PARASITES; most are not. Since these other bands have Spanish addresses and sing in Spanish, I'm going to say Spain seems to have developed quite a little melodic punk scene. Strong tracks are given by: SUGUS, BONZOS, and T' SHIRTS. This CD is strongly recommended. (JF)

(N.O.T., Laura Mario, Addoco 60617, 28080 Madrid, SPAIN)

V/A - "Great God Pan" EP

A comp featuring PENNYWISE, 98 MUTE, FISHSTICKS, BALLGAGGER, and BOOKMOBILE, all doing covers of old L.A. punk (DESCENDANTS, RED CROSS, BLACK FLAG, etc.). Pretty dull, unless you're super into these bands or haven't heard enough versions of "Gimme Gimme Gimme" to last the rest of your fuckin' life. This record comes with #8 of the zine with the same name. (BB)

(Great God Pan, PO Box 441, Hermosa Beach, CA 90254)

V/A - "Grita! Gree-tah=Scream" CD

I have been spouting on and on about how Spanish bands are going to be the "next big thing" and just when I was beginning to believe that no one was listening to me the New York label Grita! puts out this pretty good comp of Spanish bands. There's some garage, punk, ska and 60's pop ballads which are all sung in Spanish. THE PLEASURE FUCKERS are great doing garage rock better than anyone coming out via Bellingham, CEREBROS EXPRIMIDOS got the working man, oi stuff down and some hardcore from BLIND PIGS. Though this isn't all my style it's just a preview of things to come. Watch out. (CK)

(Grita!, PO Box 1216, New York, NY 10156)

V/A - "Hey Mom! The Garage Is On My Foot! Vol. 1" LP

This album is a veritable "Who's Who" of the British '60s revival scene right now. THEE HEADCOATS, THEE CYBERMEN, ARMITAGE SHANKS, and several other of the more well known garage and instrumental groups in England come together on this disc. Highly recommendable, if for no other reason than the fact that most of these cuts aren't previously released. Remember: it's pronounced "GARage" in Britain. (CH)

(Damaged Goods Records, Box 671, London, E17 6NF, UK)

V/A - "It's Better Than a Poke In the Eye" CD

Well hot damn! Thirty six songs on this bad boy and what the hell I'll go out on a limb here by saying that if this was on vinyl it'd be right up there with "The Thing That Ate Floyd", "It's a Small World" etc... The creme de la creme here includes THE SPENT IDOLS, THE BRISTLES, THE SWEAT HOGS, RHYTHM COLLISION, EPSTEIN'S MOTHER and the GARAGE RATS. (RM)

($7 ppd: Skanking Skull Records, 105 Griffin St., Fruitland Park, FL 34731)

VA- "Milk The Cow" CD

Pretty goddam solid pop punk compilation (4 bands) from out of Canada. BIG DADDY RITTER played pop with sniveling whiner vocals. BELVEDERE played its power pop with tons of tempo changes. SHOWDOWN 76 contributed 4 tracks of music with a Pete Shelly-ish vocals. The best band on the comp was DOWNWAY, who sounded like a cross between JAWBREAKER and SNUFF with a bit of old school metal (in the way of guitar riffs) thrown in for good measure. Excellent release. (CW)

(Hour Glass Recs. Box # 23, 440-10816 Macleod Trail S. Calgary AB, T2J 5N8, CANADA)

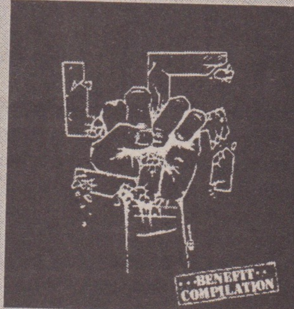
V/A - "Monday Isn't A Bad Day At All" CD

This Brazilian CD suffers from an overall lack of sound quality, but underneath is some pretty decent bands. 10 different bands with two tracks each, covering the melodic hardcore, pop punk, and SXE genres. I guess the stand out would be the PERSONAL CHOICE tracks, that seem to catch a real good O.C. hardcore feel. Besides the sound quality, the one thing that annoys me is that none of the bands sing in Portuguese. Still, at the price you could do worse. (JF)

($10 ppd: Andre Maleronka, Rua Havata #299 Casa 2, Sumare, Sao Paulo-SP, up, 01259-000, BRAZIL)

V/A - "Never Again" EP

An anti-fascist compilation. Impressive both in lineup and execution, this is a current day testament of support to those working to defeat the latest wave of neo-fascism cropping up around Germany. It's cool that the lyrics are all topical -- no love songs here, and the bands obviously feel strongly about recent developments. TOTUUS, WIND OF PAIN, HIASTUS, TPL, FORCA MACABRA, KIROUS, GHOST OF MANKIND and UUTUUS appear. (TM)



(Fragments of Hope c/o Jukka Karihtala, PO Box 21, 90501 Oulu, FINLAND)

V/A - "Nothing's Quiet On The Eastern Front" LP

Easily the best hardcore comp of the '90's. This is a collection of current bands along the East Coast who take their music to extremes, many with a brutal and heavy approach. CR kick things off, and from their on in all hell breaks loose with DEVOID OF FAITH, EUCHARIST, COERCION, BLACK ARMY JACKET (the new name in power violence!!), MONSTER X, HALFMAN, DISASSOCIATE, ASSFACTOR 4, DROP DEAD, BRUTAL TRUTH, SUPPRESSION, and JUDAS ISCARIOT. Many bands get two songs, ASSFACTOR 4 and SUPPRESSION get three. There is not one bad song on here. Worth every penny of your entertainment dollar. (MA)

(Reservoir Records, PO Box 790366, Middle Village, NY 11379)

MUSIC REVIEWS

V/A - "Pogo Zone" LP

This is similar in content to a CD released by this label awhile back called "Pogo Attack". Like that release, this has a bunch of good German bands doing the street punk "1, 2... fuck you!" thing or fast and furious hardcore. It's a picture disc and it's a rockin', so what's the problem? Go get a copy. (RM)

(Nasty Vinyl, Riepestr 17, 30519 Hanover, GERMANY)

V/A - "Power Ground Vol 2" video

One song each (from live shows) by a slew of garage punk, hardcore punk and just plain ol' punk punk bands. Includes, among others, TEENGENERATE, DEFAULT, BORIS THE SPRINKLER, DELINQUENTS, RIP OFFS, LOS CRUDOS, SCREW 32, NEW BOMB TURKS, YOUTH BRIGADE, REMISSION, URBN DK, TANTRUMS, DROIDS, MALEFACTION, DOWNTIME and many, many more. A nice combination of bands, but the limitations of just one static camera angle and non-board sound renders this more of a fun momento thing than mandatory. (TY)

(Power Ground, 1309 S 21st St, Manitowoc, WI 54220)

V/A - "Punk Christmas" CD

Eeeegaaaddd - A CD of German punk bands doing Christmas songs. You DIE TOTEN HOSEN compleatists need to pick this up. Why? Why? Why? What's next? Perhaps a CD of dogs barking punk rock covers? (MM)

(Nasty Vinyl, Riepestr. 17, 30519 Hannover, GERMANY)

V/A - "Rockin' The Streets" CD

The oi/street punk train just keeps rolling right along with this release, a solid collection of tunes by bands from Canada (12 POINTBUCK, STREET TROOPERS and IMPACT), the U.S. (THE SERVICE and CHAPTER 21) and France (LES PARTISANS), some of which have already seen the light of day on vinyl. A really listenable release from start to finish with the hardcore stylings of STREET TROOPERS being the best of the bunch. (RM)

(DSS Records, PO Box 739, 4021 Linz, AUSTRIA)

V/A - "Runt Of The Litter Volume 2" CD

Quite a sampler with 34 of New England's lesser known punk bands. Varied sound quality and styles, and an awesome quality buy to familiarize yourself with some cool bands and a slice from the underrated New England scene. (HM)

(Fan Attic Records, PO Box 391494, Cambridge, MA 02139-0015)

V/A- "Sicher Gibt Es Bessere Aber Diese Ist Die Un Sere" LP

German punk, with no singalong anthems! That's like pizza without cheese, it's just wrong. Melodic mohican punk rock that sounds like it would go over big with fans of BLANKS '77. Not bad, just disappointing, I want anthems. (JF)

(Nasty Vinyl, Riepestr. 17, 30519 Hanover, GERMANY)

V/A - "Son Of Rocky Mountain Arsenal" EP

Cool cover of the month award! This comp exploits sound bites and silly interviews between songs. Unfortunately, the first one drags on and on especially with repeated listenings. The song that follows by FOUR rocks the house and is followed by a funny sound bite and another jammin' tune by HELL'S HALF ACRE. Too bad side 2 isn't up to par, but I'd like to hear more of these cool Colorado comps from... (HM)

(Black Plastic Records, PO Box 480832, Denver, CO 80248)

V/A - "Stø Dei Lokale Ponkarane" EP

Stø dEi
LoKALe
pØNKAR?NE
-EP-

Six bands and six songs from the Oslo Punk Festival '95. The styles range from singsongy pop-punk to all out DISCHARGE-style brutality. Pretty interesting stuff and I bet they all had a fucking blast because the crowd is losing their shit after every song. The recording is OK. If you're looking to catch up on the scene in Oslo, here's your chance. [Fun Rating 7/10] (FR)

(Hit Me, Deichmansgt 17, 0176 Oslo, NORWAY)

V/A - "Sunny Holiday" CD

Japcomp with 8 songs, 4 bands doing two each. Mostly hyper pop-punk banks with one, the NOBODYS doing a pretty good TOY DOLLS thing. Other bands include JELLY BELLY (cool girl vocals) and two other bands, the CRACKERS and FUN FUN ATTITUDE, who are punk rock and okay but don't really stand out for me even in a comp with 4 bands. (HD)

(FG Records, 1-10-4, 303 Kotobashi, Sumida-ku, Tokyo, 130, JAPAN)

V/A - "This Is Bad Taste" CD

A great CD comp from Bad Taste Records. A bunch of bands that sound like they should be on Fat Wreck Chords. And believe it or not, I like that kinda stuff. The best band on this CD has got to be PRIDEBOWL. The others are good as well, but not as good as PRIDEBOWL. I have their first EP which I think is also on Bad Taste. They fuckin shred! Buy this. Then you can get more info on PRIDEBOWL. (AT)

(Bad Taste Records, Stora Södergatan 38, 22223 Lund, SWEDEN)

V/A - "USA Meets UK" EP

USA meets UK
DETESTATION ★ SUBSTANDARD

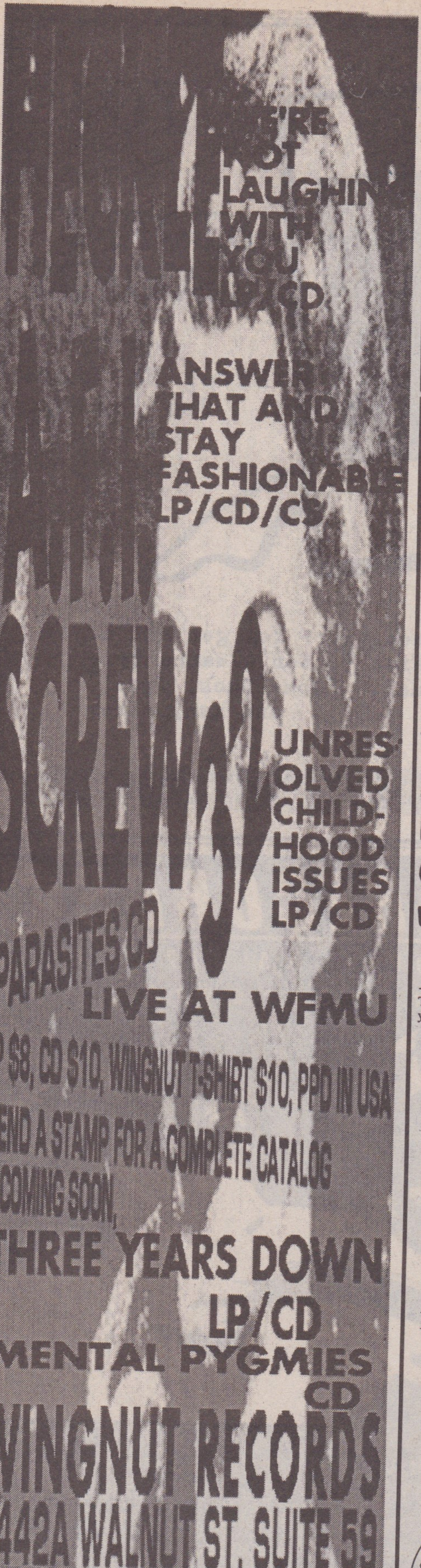
Two bands playing similar styles of Anarcho punk with a little bit of DISCHARGE creeping in. SUBSTANDARD blast out three songs with bleak lyrics and thrashy music that's as abrasive as hell. The vocals are from the gut with a sharp edge. Pretty good stuff nonetheless. DETESTATION (featuring Kelly from DEFIANCE) are the standout here. The music reminds me of classic Swedish hardcore (not to mention they cover "Sun Valinta" from KAAOS). The vocals are awesome. Totally direct and full of rage. Excellent! (MA)

(Wicked Witch Records, PO Box 3835, 1001 AP Amsterdam, HOLLAND)

V/A - "Viva La Vinyl, Vol. 2" LP

A compilation of 16 fairly well-known modern punk bands including HICKEY, TEENGENERATE, THE MOTARDS, THE STATICS, and THE DRAGS. I missed Vol. 1, so I can't tell you how this one compares, but overall Vol. 2 is pretty swell. There are some stinkers, as often happens when you try to throw this many bands together, but it's still worth a purchase. (CH)

(Dead Beat Records, PO Box 283, Los Angeles, CA 90078)



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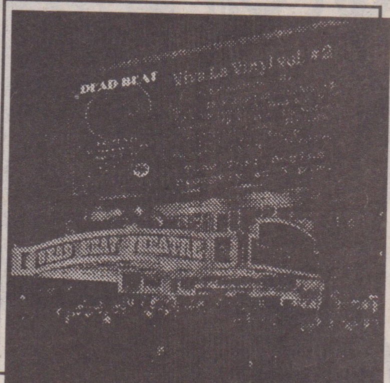

V/A- Viva La Vinyl vol. #2 (16 song) LP

-Raging comp. w/ unreleased stuff from the Padded Cell, Whatever..., the Gain, Goat Boy, Teengenerate, the Crumbs, the Wretched Ones, Fed Up!, the Motards, Moral Crux, the Choice, Less Than Jake, the Statics, Naked Aggression, the Drags and Hickey.

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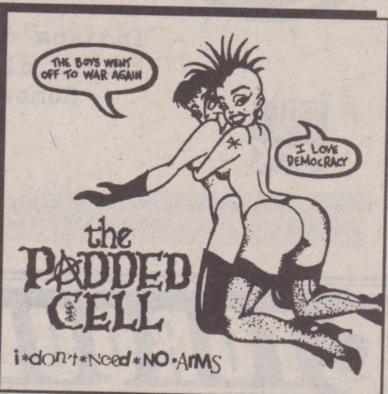

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*J Church- She Has No Control 7'
*The Gain- You Should Know 7'
*Whatever...- Jabberwocky LP/CD
*Goat Boy- Struggle For Power 7'
*V/A- Viva La Vinyl LP

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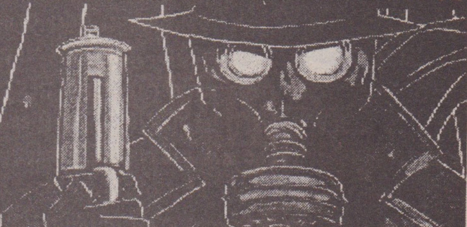

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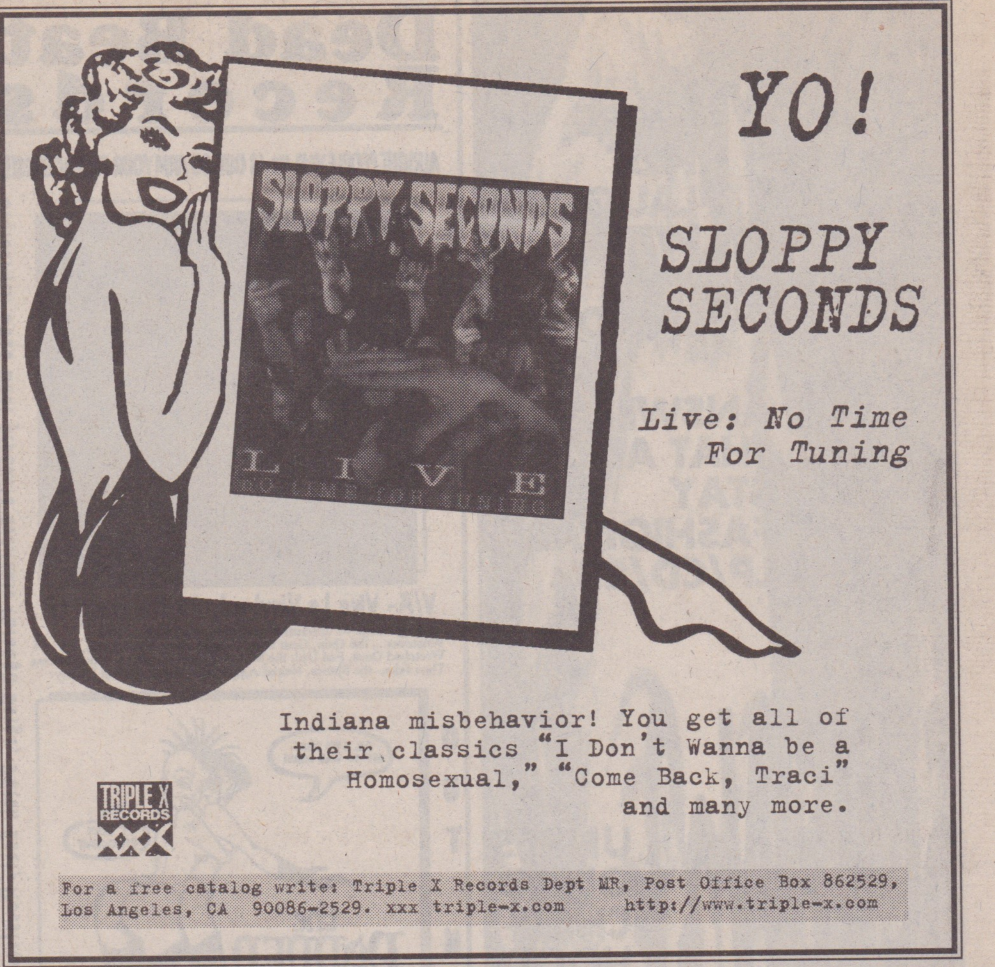
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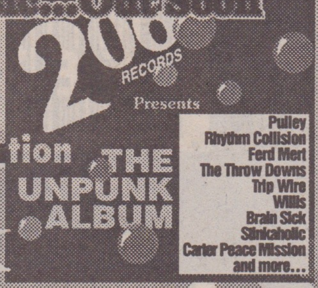

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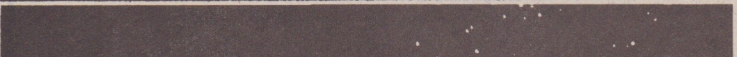

This is me on Christmas morning at about age 4 or 5. Little did my parents know how much of an outlaw I woulld grow up to be.

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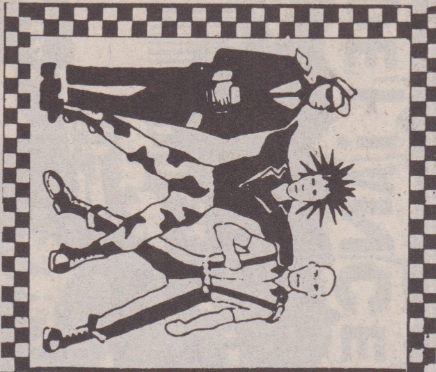

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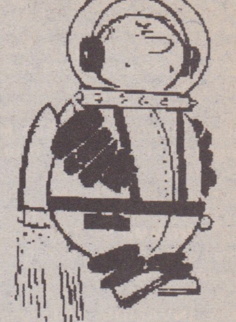

That's right, after 15 years in the Boise punk scene, I've decided to up and move to Santa Cruz, CA. I'll still be carrying the best in Boise punk from the likes of Haggis, The Adversives, and whatever new bands from the area excite me, but I'll also be expanding to carry stuff from my new "scene". In a punk band in Santa Cruz and want distro? Get ahold of me, and if I like your stuff, I'll consign or trade with you.

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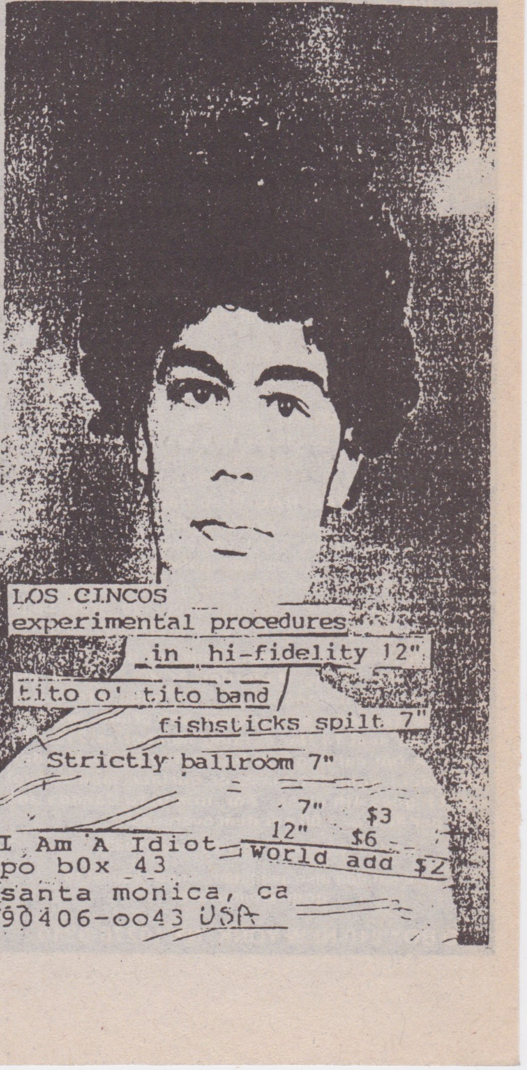

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DISAGREE/UNGOVERNMENTAL SPLIT 7"	III
MISERY *NEXT TIME* 7"	III
CHRISTDRIVER *EVERYTHING BURNS* CD	VIII
COUNTERBLAST *BALANCE OF PAIN* LP/CD	VIII
FLEAS AND LICE *GLOBAL DESTRUCTION* 12"	VII
ASSRASH/FLEAS AND LICE 7"	III
HIATUS S/T 12"	VII
S.S.T. *SHUT UP AND DRINK* LP	VIII
PUBLIC NUISANCE *CHEAP SEX AND BOOZE* EP	III
SOY NOT OI! VEGAN COOKBOOK (REPRINTED!)	III
DOOM *FUCK PEACEVILLE* DBL LP / CD (HEAVY RE-RECORDING OF MOSTLY UNAVAILABLE TRACKS)	X/VIII
PROFANE EXISTENCE MAGAZINE #29/30 WITH FLEXI	IV
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ASSRASH *SAVE FOR YOUR DOOMED FUTURE* EP	III
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DISKONTO *A SHATTERED SOCIETY* EP	III
DEAD SILENCE *HELL., HOW CAN WE MAKE ANY...* EP	III
STATE OFTHE UNION EP	III
MISERY *WHO'S THE FOOL...*LP/CD	VIII
RESIST *IGNORANCE IS BLISS* LP	VII
DEPRIVED & RESIST *FUCK ALL GOVERNMENTS* EP	III
PISSED S/T 7"	III
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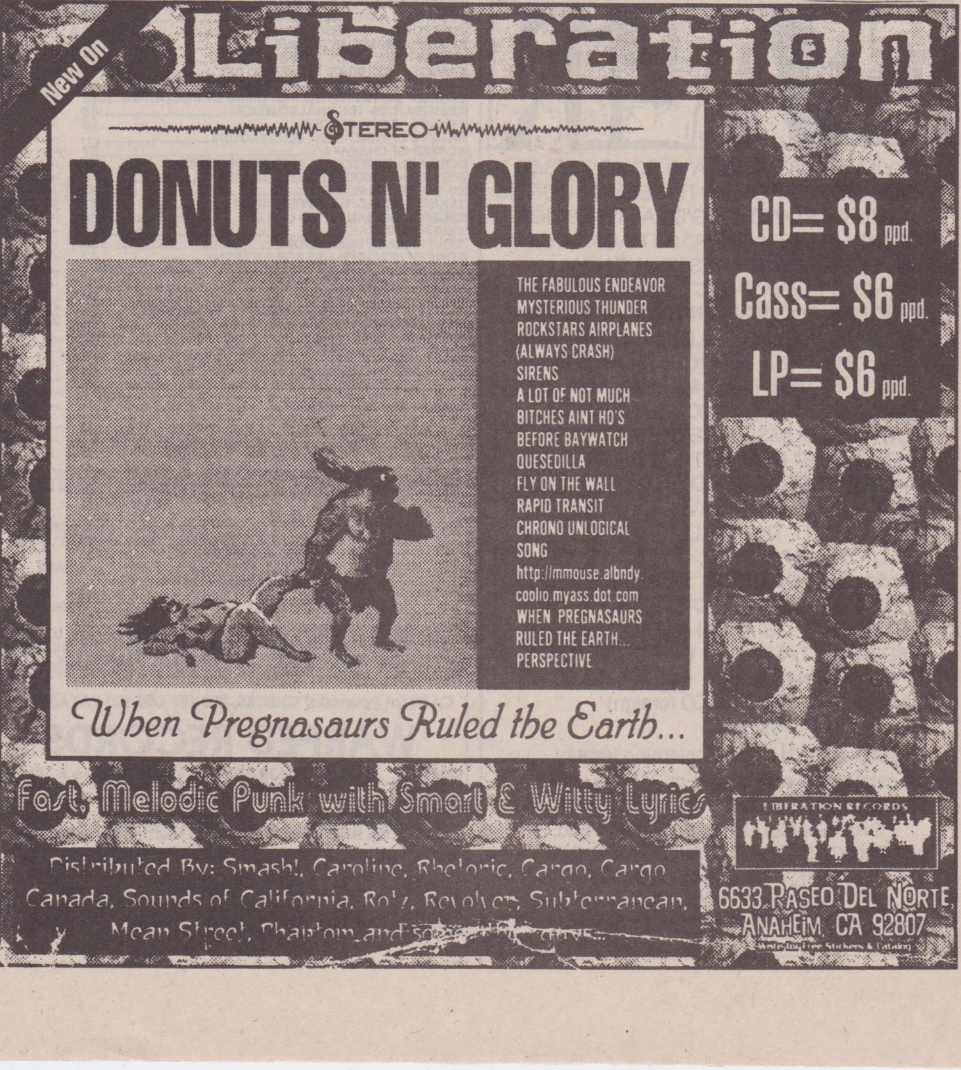

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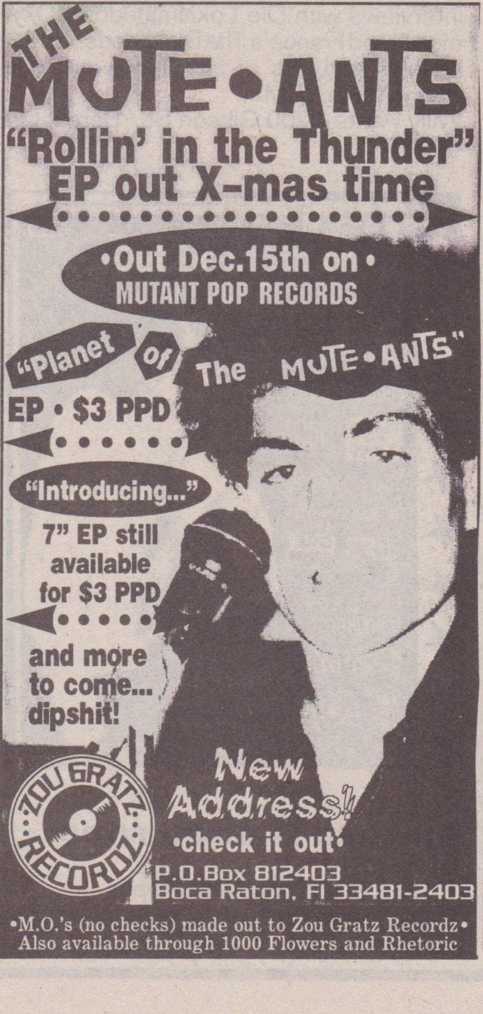

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QUEERS "Don't Back Down" LP/CD (Lookout)	$6.95/9.95
QUEERS "Proud Tradition" 2x7" (Selfless)	$5.95
$CREECHING WEA$EL "Bark Like a Dog" (Fat)	$7.50/10.95
VINDICTIVES "sex pistols" 5" (Skull Duggery Label)	$3.75
V/A "HEIDE SEZ LOOKOUT!" CD (Lookout!)	$5.95
V/A "HANG TEN" 10" (Shredder) *Queers, Beatnik T*	$6.50
V/A "ADDICTED TO DAYQUIL" LP (Lantz) *Crumbs*	$5.95

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Our catalog has more room for the specifics, send a couple stamps or IRC for UPDATE #35 + FREE Sirloin Slinger comic!

★ THE SKULL DUGGERY LABEL ★
77-B SCITUATE AVE,
SCITUATE, MA 02066-3561 USA

Ph&Fax: (617)545-1533
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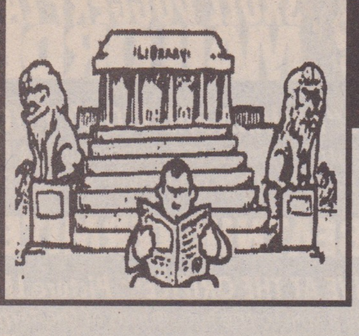


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (BN) Brandon Newton, (HR) Hollie Rocka, (CS) Chris Snak, (TT) Travis T, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

ALPHONSE #1 / $1.50 ppd
5 1/2 x 8 1/2 - offset - 40 pgs
I think I read too many obesessive, introspective mini-comics - I feel the need to counter it with "Archie and His Pals" or something. Not to say that this is heavy-handed or depressive, but it does deal with the big issues of death and seperation, and youth and its loss - please pardon the slip into 'enlightened critic' mode. A good, simple comic with nice words and pictures. (JH)
Migraine / PO Box 2337 / Berkeley, CA 94702

BIG DEAL LOSER #2 / $1.25 ppd
8 1/2 x 5 1/2 - copied - 32 pgs
In this issue are interviews with the bands Latex Generation and Tarbelly. But most of the zine is composed of articles about real life written in the style of Cometbus. Interesting. (HH)
Joey K. / 33 Emerald St. / Ronkonkoma, NY 11779

BUG #7 / no price listed, but send him something
5 1/2 x 8 1/2 - copied - 20 pgs
Bug lives in Boise Idaho, plays in a band there, puts on shows there, writes this zine there. Contents; a diary of his band's tour (the adversives), where poor Bug freaks out and half the tour gets cancelled, an interview with Hellbender, a potatoeville, Idaho scene report, some records he likes, at work with Bug comics. So, Bug's got the scoop on Boise, there's no price listed, but send him some money or some stamps. (HR)
PO Box 534 / Boise, ID 83701

BURNT OUT # 3 / $1 ppd
5 1/2 x 8 - copied - 32 pgs
This is mostly a mini comic with no dialogue and every drawing takes up a full page, which works well here but makes for a quick read. The story is punx road trip to S.F.- beer, puke, vandalism, etc. The art's pretty good. Seems like this is part of a continuing story. Also there's an interview with Tim Far Out Records/AAA and Jason Hudson. (JM)
307 Cedar Ave. S. #4 / Minneapolis, MN 55454

CAVEAT LECTOR AND 4Q #1 / $2 ppd
8 1 / 2 x 11 - copied - 26 pgs
Hate to say it but this is a waste of time, paper and money. Another in the recent flood of zines covering the oi/street punk scene that offers nothing original. How many more times can Blanks 77 be asked the same fuckin' questions? This also has interviews with Die Lokalmatadore, Oxymoron and France's The Dickheads, record reviews and lots of ads. Not worth the asking price. (RM)
Willy Watts / 200 Gibson St./ Berea, OH 44017

#4
$2.00
SPECIAL!!
Family Values Issue!
Interviews:
DWARVES
The Swingin' Neckbreakers
PLATON et les CAVES
IGGY
GUIDED BY VOICES
CHIXDIGGIT
NEW
COMIX SECTION

CHICKEN IS GOOD FOOD #1/ $1.75 ppd
5 1/2 x 8 1/2 - copied - 56 pgs
Solid, often humorous first issue. The layout made it very easy to read. Mad Lib style interviews (is this the hip new thing?) with Baron Automatic, Spazz, Propagandhi, The Dread, Rhythm Collision, Zoinks, and several others. MRR-styled columns that were worth reading (J. Cool's one on the DMV hit the nail on the head). The only part of this issue not worth it was the silly, cliche laden article The Evil Of Corporations; too many obvious targets and sounding too much like a book report. But overall this was a real solid zine, though. (CW)
PO Box 642634 / San Francisco, CA 94164

CORAZON DE CHANCHO #3 / ?
8 1 / 2 x 11- copied - 22 pgs
This is a well put together zine out of Chile that has a anarchist/political bend to it. It covers a lot of the typical subjects of discussed in most punk circles such as the pros and cons of straightedge, women in punk and idol worship. It also has two good historical pieces on The Damned and Sham 69, record reviews and band interviews. It's cool to see this kind of stuff coming out of places such as Chile where I imagine it's quite a bit harder being a punk than say San Francisco. (RM)
Julio / Los 3v Antonio #414-B / Nuñoa, Santiago / Chile

DOG PRINT #7 / $2.00 ppd
8 1/2 x 11 - newsprint - 56 pgs
Here's the latest installment. This zine continues to grow and improve. The photos are top notch, and the reproduction is clearer, there are columns, opinions, reviews, etc. Interviews are with Weston, The Promise Ring, Millencolin, Rain Still Falls, Good Riddance, and more. Then there are profiles with Eyelid, Suppression Swing, By The Grace Of God, and more. I wouldn't be surprise if this zines grows into something huge. (MA)
PO Box 84 / Suffern, NY 10901

8TH GRADER #1/ $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs

Pretty cool stuff in this one. Some funny, juvenile -style comics, intro about why talking to yourself is a good things, punk rock flyer collage, why people suck, etc. (JN)

Mark / 1224 N.Bonnie Brae / Denton, TX 76201

ENNOYING CRACK #2 / $2 ppd
6 x 6 - copied - 44 pages

This is a neat little zine about mountain-biking, from Belgium. I didn't even realize Belgium had mountains. Actually, maybe it doesn't, cos Tom spends most of his time planning, or embarking on, trips to more rugged regions, including Scotland and Scandinavia. More anecdotal and personal than informative and factual, but definitely enjoyable, this is sort of a human-powered version of Robert M. Pirsig's "Zen and the Art of Motorcycle Maintenance". If I'm not making much sense, just ignore me and skip straight to the address and order this one - it's worth it. (AM)

Tom / Kranenbroeklaan 19 / 8930 Lauwe / Belgium

FOE #36 / $1.50 ppd
8 1/2 x 11 - newsprint - 64 pgs

I'm not sure why, but this is the first time I've seen this well done zine from Pennsylvania. Inside FOE, you'll find interviews with Neurosis, Latex Generation, Digger, Refused and Walter Krug. Add to this editorials, columns, stories on rules and tons of reviews and you have a really good music magazine from Bethlehem. (JX)

PO Box 4 / Bethlehem, PA 18016

FISTS OF FURY #4 / $1.00 ppd
8 1/2 x 11 - copied - 28 pgs

This one came addressed to me, and I have no clue who from. So now I am sitting here looking at it, and of course I think that I have seen all the generic SxE out there, but wrong! This one takes the cake. Lots of stolen pictures from other zines, and also some stuff that was originally printed in a great zine called Wound. The interviews were in the forementioned zine at one point, and because I have seen it and know of it, this was just kind of like regurgitation. Nope, didn't like it. (LU)

PO Box 55603 / Hayward, CA 94545

FIZZ #8 / $2.95
11 x 8 1/2 - newsprint - 144 pgs

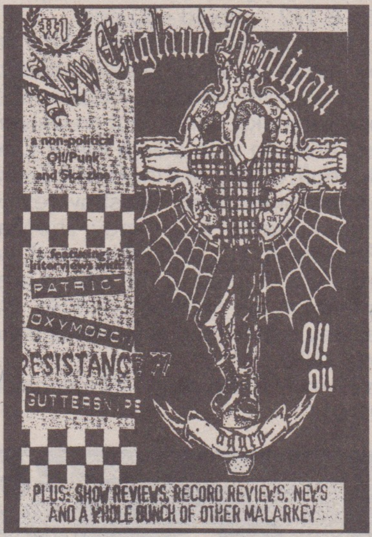
Fizz is steadily becoming the best magazine in the Northwest. This issue is loaded. Interviews with Shugg, Gaunt, Fastballs, The Motards and X Rays (simultaneously), Primate 5 (monkeys rule!), and Lifter. Then we have hair tips with FYP, video game reviews, holiday purchase tips with Cheapskate, and a neat spread on the roots of tabloids . Finally rounded out with yer usual record, zine , and video reviews. This issue was a long, enjoyable one. (CW)

1509 Queen Anne Ave. N. #276 / Seattle, WA 98109

FREE AT LAST # 2 $1..00 + 2 stamps
8 1/2 x 11 - newsprint - 32 pgs

Normally I don't like straight edge zines very much, but I have to admit that this is probably one of the better ones that I have seen. It has all the usual SXE kind of stuff in it- vegetarian, anti-drug articles, plus the obligatory "What is straight edge" column, but it also seems to have a sense of humor, and the publisher realizes that not everyone who disagrees is an enemy. Interviews with Avail and Unwritten Law. (JW)

3468 Bliss Rd. / Windsor, ON / N8W 3B6 / Canada


New England Hooligan
a non-political Oi!/Punk and Ska zine
featuring interviews with:
PATRIOT
OXYMORON
RESISTANCE 77
GUTTERSNIPE
Oi!
Oi!
PLUS: SHOW REVIEWS, RECORD REVIEWS, NEWS AND A WHOLE BUNCH OF OTHER MALARKEY

GRAVY #4 / $2.00 ppd
7 x 8 1/2 - offset - 94 pgs

I like *Gravy*, even though I the title brings up all kinds of unpleasant Family Dinner associations - I never knew that Blag Dahlia was such a sensitive soul as he appears to be in his interview, though I might have always caught him at bad moments. Nice, intelligent interview with Iggy Pop, and plenty of stuff about the Humpers, Chrome Cranks, the Swingin' Neckbreakers, Nardwuar the 'Human Serviette', and gold glitter on the cover. Good. (JH)

4112 Clark St. / Montreal, PQ / H2W 1W9 / Canada

HANGOVER #3 / $4.00
12 x 8 1/2 - offset - 92 pgs - Spanish

Lots of great punk inside this cool zine from Spain. There are interviews with Snuff, Comet Gain, Horace Pinker, China Drum, Down By Law, and Parasites. There are also lots of record reviews and some ads. Hangover has the right spirit, Fuck Disneyland, and other multicoporate entertainment shits! (HH)

AP. 121 / 08870 Sitges / Barcelona / Spain

HARDWARE #9 / $2.00 ppd
8 1/2 x 11 - newsprint - 82 pgs

This zine never fails to deliver the goods on hardcore. I know a lot people who do zines that want to achieve the level of quality of Hardware, and all I can think is these people have their work cut out for them. This issue is mainly a 'look back to at the past" edition with interviews from Krakdown, Infest, Blast, Absolution, and Downcast, many of which are reprints from Dave's previous zine, In Memory Of... The current bands interviewed are Catharsis (who have a ton of interesting and intelligent things to say), and the last interview with Mouthpiece, which also has a section where Tim talks about the lyrics to all the Mouthpiece songs, such as what inspired them, what they meant, etc. I also enjoyed the piece where Dave talks about some of his memories of the New York hardcore scene and how it's grown and changed through time. Then there's the news, reviews and opinions that you come to expect from these guys. Ronnie Little has also joined up to reinforce their outspoken attitude. In a day when most hardcore zines leave me feeling a little depressed with all the bullshit about defining what 'hardcore' is, and the need for this and that, this is one that is true to the spirit. (MA)

David Koenig / 120 Coolidge St. / 2nd floor / Linden, NJ 07036-4302

HELP #3 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 60 pgs

This is a pretty cool hardcore zine that I have never seen before until recently. It has the DIY feel to it, but the quality is great. There are a lot of photos in this that are reproduced quite well. Interviews with The Suppression Swing, Parades End, David K. of Hardware zine, and an old one of Youth of today. This is definitely well worth the dollar. (LU)

Lance Wells / 137 Tamarack #12 / Henderson, NV 89015

HOOFSIP #26 / $2
8 1/2 x 11 - copied - 26 pgs

I'm trying to find a nice way to say it, but there's no way to beat around the bush, this is one of the shoddiest zinnias that I've ever come across, and that's saying a lot. The cartoons lack artistic ability, the syntax is atrocious, and the interviews with Ethan Minsker of East Coast Exchange and Doug Levy of Hideous Productions are unimaginative. They should stick with their day jobs. (RD)

LF Productions / 3505 Lakewood Dr. / Waterford, MI 48329

HOUSE BROKEN #3 / $3.00 ppd
8 1/2 x 11 - copied - 32 pgs

Another hardcore zine out of the Erie, PA scene. I have seen a bunch of different zines that have come out of this area, and this is another pretty good one. A really long in depth interview with H2O, is the highlight. Also interviews

with the Resurgents, By The Grace of God, and Propagandhi as well. Get this for the interviews, cuz they are pretty good. The only thing I was not into were the fact that there are more ads than writings on most pages. Lake Effect in Effect! (LU)
349 West 8th St. Apt. 4 / Erie, PA 16502

INCANTATION #2 / 3 stamps
8 1/2 x 11 - copied - 22 pgs
Ah, I was wondering if there would ever be a follow up to the first issue. Noah is back with more pages of opinions that will offend, make others laugh, gore and more. This issue has interviews with Your Mother and a blast from the past with No For An Answer. Then there's the reviews, opinions, clippings of horror stuff, naked women and more. I can't recommend this enough. (MA)
45 Madison Ave / Maplewood, NJ 07040

LOVE AND RAGE Vol. 7 #5 / $1.00 & postage
8 1/2 11 x - newsprint - 44 pgs
This zines sub-tittle gives away what it is going to be about, "Revolutionary Anarchist Newspaper". A very political oriented zine combined with many columns on anti-racism, better pay for hard workers, and war. I enjoyed reading this and learned quite a bit. The demonstrator pictures are the best. (BN)
PO Box 853 Stuyvesant Stn / New York, NY 10009

MOSH HARD #14 / $1
8 1/2 x 7 - copied - 16 pgs
Mosh Hard is a Mexican zine. It only has a few things, like a handful of record reviews in English and the rest are band interviews that have a Spanish version followed by an English one, which I think is pretty cool. Interviews with Zoinks!, Discount, Phester, and Pinwheel, and they ask all of them basically the same questions. There are some good ones, though, like "Pornography - sexist shit or fucking great hot fun?". A little leading, but hey... They also have a webzine: http://ccr.dsi.uanl.mx/~Ctristan. (MJW)
Fernando, Urano 1409 Nva. Lindavista, Guadalupe, NL 67110 / Mexico

MYLXINE #9 / $2
7 x 8 1/2 - copied - 68 pgs
This was an above average fanzine. There's a lot of info on the Home Alive project, as well as interviews with Emily's Sally Lime, Calvin Johnson and the Red Aunts. There's debate over whether or not to vote, fiction, lots of reviews, and constructive ways to combat the evil ism's (y'know racism, sexism, classism, etc.) A nice combination of music and politics. (MD)
3039 English Oak Cir. / Pensacola, FL 32526

NEW ENGLAND HOOLIGAN #1 / ?
5 1 / 2 x 8 1 / 2 - printed - 22 pgs
This zine has potential but like so many other first issues it's a bit thin and lacking in the originality department. What you get for the most part is the standard record, show and zine reviews and band interviews. More stuff like the "Scooters are for Sissies" piece would go a long way toward giving this a bit more personality. One last thing, I thought it was kind of funny that the singer of Oxymoron feels that "punk going mainstream is crap" and "When we're on MTV I'll quit the band," but then lists Rancid as one of his favorite bands. (RM)
J.W. / 78 Danforth St. # 7 / Portland, ME 04101

NO DOI #9 / $1 or trade + stamps
5 1/2 x 8 1/2 - copied - 30 pgs
I liked this zine alot ! hmmm....lets see, sloppy , hand cut layouts, newspaper cut outs mixed with comics. Stories about Lincoln Nebraska, hangin out on University Ave. drinking with Death metal Dave, Drunk Geoff, Gypsy, and the Beast, Taura's got some stories to tell. The show reviews with Future Static, Harry Carey, The Make Up, Remission, etc., are really good, with pictures and all most of the shows are in basements in the midwest, and So. California, way better than any record review section. (HR)
Taura Horn / PO Box 80111 / Lincoln, NE 68501-0111

THE NEXT BIG THING
26
HYPNOTIZE WITHOUT THE SUBJECTS KNOWLEDGE!
TEENAGE EXCITEMENT, ROMANCE AND MYSTERY!
RESTRICTED
R

PARANOY #13 / $1
8 1/2 x 5 1/2 - copied - 48 pgs
Here's a personal zine, with stories of college life in Duluth and hanging out. There's an awful lot of poetry and stream of consciousness writing, quotes from the ed.'s friends, an interview with Larry Livermore and lots of zine and record reviews. Also an article on the Defense of Marriage act. Not bad, but I felt I'd probably like it more if I was one of her friends. (MJW)
Amanda / Q216 Griggs Hall / 2406 Oakland Ave. / Duluth, MN 55812

PROFANE EXISTENCE #29 / #30 / $4.00 ppd
This has to be the best issue ever from PE. A double on at that! There's more news, scene reports and the interviews have progressed in content as well. Discussions are held with Suffer, Seein' Red, Diskonto, and Active Minds. There are also articles on an anti-nuclear demonstration in Czechoslovakia, AIDS research on animals, and more. Then there's the sampler flexi with Hiatus, Assrash, Fleas & Lice, etc. As always, on of the best publications out there. (MA)
POBox 8722 / Minneapolis, MN 55408

RAZORBLADES IN HALLOWEEN CANDY #? / $1 or trade
5 1/2 x 8 1/2 - copied - 26 pgs
This zine contains the following: A fantasy story about a band playing punk rock in space, an article on why you should vote for Clinton ("..it's free..", "Which would you rather have..", "Sitting at home reading Anarchy zines won't do anything."), a humorous theory on stupidity, zine reviews, a Monkees show review, a fantasy article about a blond-haired, blue-eyed, big breasted classmate(..uh...yeah..), and an autobiographical story of date rape. The date rape story was honest and interesting, shining above what I found this zine as: boring. (TT)
53 Hudson Ave. / Grafton, MA 01519

REAL OVERDOSE #11 / $3 ppd
5 1/2 x 8 1/2 - printed - 64 pgs
This is exactly what fanzines are supposed to look like — the good ones, anyway. Totally dense, dark jammed packed pages that are still easily readable with high contrast graphics and just the right amount of sloppiness. Looks aside, the zine is written really well, too. This issue has stuff on Weston, Queers, Husker Du retro, horror movies, reviews of records and zines, stuff on football, and pretty much everything else. It's all cool, it's all funny, and this is well worth $3. It will be bathroom reading for weeks. (CS)
Wolfie / 64 Chatsworth Dr / Rushmere Park, Ipswich / Suffolk, 1P45XD / UK

RISK # 9
8 1/2 x 5 1/2 - copied - 24 pgs
If you've ever lived in a ratty old house with too many house mates, then this zine should make you feel right at home. It brings it all right back- police surveillance, pissed off neighbors, and avoiding the landlord (always a fun sport). Plus an article on chess that traces the history of the World Champion title and talks about some of the past masters of the game- it's much ore interesting than it probably sounds, and how to build a killer tree house. All in all pretty entertaining. (JW)
Jeremy / 200 Rice / Little Rock, AR 72205

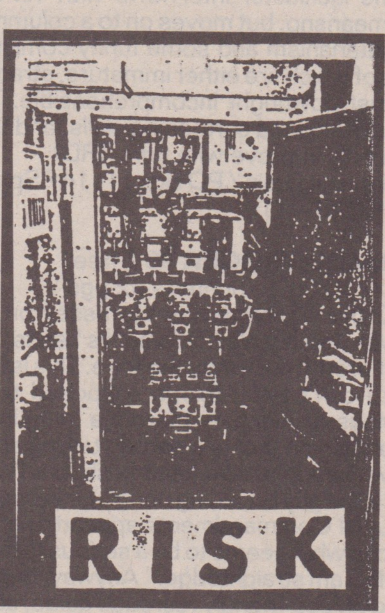
ROCTOBER #17 / $3
8 1/2 x 11 - copied - 67 pgs
Rock, rock, rock! This zine has alot of rock music stuff in it! From the '40's until now, with articles about: Janis Martin, The Walker Bros., Nico, The Standells, Andre Williams, and more. This issue features a tribute to the the old zines: Creem, Kicks and Punk. Interviews, reviews, comics and reprints, this puppy is packed fat, full of steaming rock." For Retro Tastes." (TT)
1507 E. 53rd St. #617 / Chicago, IL. 60615

SCHUELL # e / $1 ppd/stamps/trade
5 1/2 x 8 1/2 - copied - 36 pgs
Interviews Rhythm Collision and Sicko; some stories about the editor's lives like getting flat tires, hanging out with ravers, and somebody you know mysteriously dying. Record reviews and their distro list, some ads. This zine did not separate itself from the crowd. (JM)
PO Box 4663 / Lafayette, IN 47903

SIR ESTRUS QUARTERLY #27 / $1.00 ppd
5 1/2 x 8 1/2 - offset - 18 pgs
Let's make this clear at the outset - this is not a "zine" in the sense that most of the publications reviewed here are "zines" - this is the quarterly mail-order catalog published by Estrus records. News, hype, an amazing cover styled after "Famous Monsters of Filmland", and an article that neatly summarizes UFO Conspiracy Theory into two paragraphs. Other than that, it's a essentially a very attractively laid-out catalog. Simple enough? (JH)
Estrus Records / PO Box 2125 / Bellingham, WA 98227

SKIROCORE #7 / $5.00 ppd
8 1/2 xx 11 - offset - 64 pgs
What would have the potential to be a good zine blows it in a big way. The focus is on thrash and grind, which is okay, and the line up of bands interviewed are amazing, Homo Militia, Yacopsae, Patareni, Agathocles, Doom, etc. Then there's coverage of bands like Bulge, and the Meat Shits. Why waste time on moronic shit like that? But then again, the interview questions are pretty mindless, and at times pretty fuckin' dumb, "Did you ever see the girls cunt when she was pissing" or "Would you like to fuck Sharon Stone". Huh? Why bother? (MA)
Rudi Baloh / Brsljanova 1 / 1330 Kocevje / Slovenia

SLAVES, GUNS, AND MORE SLAVES #?/ $1.00 & 2 stamps or $2.00 ppd
5 1/2 x 8 1/2 - copied - 27 pgs
This zine was a long time in coming but it was worth the wait. Really funny, imaginative, etc. Crack whore jokes, punk love, interviews with the New Bomb Turks and The Swingin Utters. Really, I'm pretty easy to please and would probably dig a whole zine full of crack whore jokes, but even those of you with more discerning tastes will feel compelled to dig into this one for some pure reading satisfaction. (JN)
Maggie Lee / 35 Bridle Path / Sudbury, MA 01776



SLUG & LETTUCE #46 / 55c postage
11 x 17 - newsprint - 16 pgs
Consistently great! Each issue of Slug & Lettuce is a pleasure. This one has thoughts on moving versus traveling, consumerism, and finding inspiration from live shows (I have to say, a rare occurrence for me these days). The best thing in here, however, was the story by Sacha in Guatemala about his run-in with a capitalist con-man. Filled out with zine and record reviews and the ever entertaining classifieds, S&L represents a long-term commitment to covering the DIY punk scene in a unique and thoughtful way. Inspiring. (AM)
PO Box 2067 / Peter Stuy. Stn. / New York, NY 10009-8914

SOUND VIEWS: SUBTERRANEAN MUSIC & CULTURE #43 / $2
8 1/2 x 11 - newsprint - 50 pgs
Read all about the "subterraneans' in the big apple and their scene there. Interviews with Vitapup, Pry, Distraught, Tom Clark, and The Drag Triplets. The interviews are sometimes interesting, and there are about 60 record reviews, and a ton of adds. There's alot of cool stuff in this mag about the New York punk, hardcore, scene....perspective new clubs, bands etc. So for the who's who and what's what send two bux to..... (JN)
96 Henry St #5w / Brooklyn, NY. 11201

STATE OF GRACE #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
I am always excited to see zines from overseas. This one is of the hardcore lot in England. Interviews with Stampin' Ground, Facedown, and Retch Records. Lots of small tidbits, and a full color centerfold of graffiti in various places. I enjoyed this because it is sincere, and the kid who does it is only fourteen. Pretty rad effort for someone who is so young. Can't wait to see the next issue. (LU)
29 Meadow Bank Avenue / Nether Edge / Sheffield / S7 1PB / UK

STAY FREE #1 / $1.00
12 x 8 1/2 - printed - 8 pgs - French
This zine's claim to fame being, "Le zine des vieux punks," the zine for older punks. That's right the "Spirit of 76", The Clash! There are interviews with Lee Perry and Burning Heads in this collectible issue. (HH)
Eric Laroche / 18 Rue Madere / 33100 Bordeaux / France

STAY FREE #2 / $3.00
12 x 8 1/2 - printed - 48 pgs - French
Don't let the French language frighten you away from this zine because without understanding a word you will capture the original DIY spirit of punk. This zine rules! There is an interview with Negu Gorriak, and information on L7, No FX, Buzzcocks, Spermbirds, and Burning Heads in the Punks On Parade section. There are plenty of record and zine reviews, plus cool photos. (HH)
Eric Laroche / 18 Rue Madere / 33100 Bordeaux / France

STAY WILD #8 / $3.00
11 1/2 x 8 - printed - 72 pgs - German
Lots of new stuff featured in this issue. There are interviews with the Richies, Sinisters, Teen Idols, Bash, Johnnies, and Screaming Apple Records. There is also a tour report of the Public Toys in Germany. Finally there are plenty of record reviews and ads. A great zine for checking out the German punk scene. (HH)
Sven Dannenberg / Thieshoper Grund 5 / 21438 Thieshope / Germany

STRIPBURGER vol. 5 #9 / $5 (?)
8 1/4 x 11 1/2 - printed - 92 pgs - Slovenian
Sorry if I got the name of the language wrong. Really thick with a variety of artistic styles, each person does 1 - 4 pages. Ecological destruction and life in the remains seems to be the theme. Maybe a third of the comics have no dialogue or are in English. As you could guess the quality varies but none of it is terrible and several are funny and/or really well done. This zine of one of several projects being undertaken by an artist's collective. (JM)
Strip Core / Forum Ljubljana / Kersnikova 4 / 1000 Ljubljana / Slovenia

TEEN FAG #5 / $3
8 1/2 x 11 - copied - 40 pgs
The name doesn't say it all in this case. This issue's theme is a medical one, and it gets pretty graphic. All kinds of lurid first hand stories and some interviews about genital warts, gynecologists, amputations, skin eating disease (so gross) and more. Repulsive but interesting, if you get off on the gory details, you will want this. There's an interesting history of Western medicine and it also has comics, letters, reviews, not to mention a queer slant. (MJW)
Chow Chow Productions / PO Box 20204 / Seattle, WA 98102

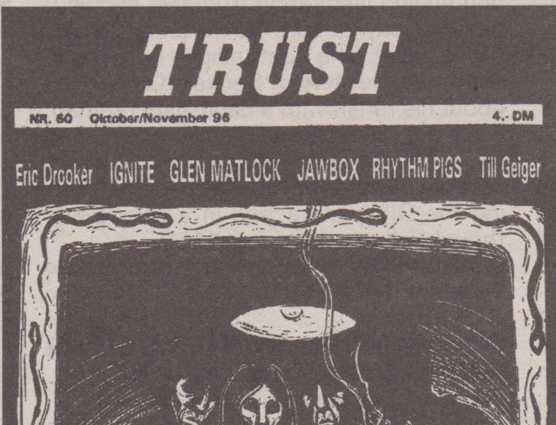
TEENAGE WARNING #22 / $4 ppd
8 1 / 4 x 11 3 / 4 - printed - 30 pgs
This is fuckin' slick. Glossy cover, nice layout and crystal clear photos. It's really similar to a zine I reviewed awhile back called Bronco Bullfrog/ Skoink. That zine kicks ass and so does this. The highlight in this reviewers opinion is the Oxymoron tour diary of when they came to the states last year. It was cool to get a foreign perspective on what the U.S. had to offer. On the interview front there's The Last Resort, Propagandhi, Inspecter 7 and Guttersnipe. Along with all this there's the usual record and zine reviews, a Donny the Punk obituary and two and a half pages of goings on in the European Ska and Oi scenes. An excellent info source. (RM)
Johan Van Mieghem / Postbus 46 / 9050 Ledeberg 1 / Belgium

THE NEXT BIG THING #26 / $7.00 ppd
7 1/2 x 8 1/2 - offset - 47 pgs
Includes a Mono Men 45, which you'll find elsewhere in this issue of MRR. It also includes the Onyas, the Cramps, Campus Tramps, Dick Dale, NY Loose, and much more impassioned and obnoxious observations about other subjects (I might disagree with some of the "Ten Most Underrated Acts of All Time", but -), and again sports an amazing layout. Mono Men completists should take advantage. (JH)
20 Albert Ave. / Grungemouth (?), Shertlingshire / FK3 9AT / Scotland

THE PARTIAL TRUTH #16 / **DTU** # 5 / $1 ppd
5 1/2 x 8 - copied - 28 pgs
TPT is personal writing along side drawings, kind of whatever came to his mind it seems, and a four page comic about television and consumerism. DTU has a great article about herbal medicine (so all you straight edgers can put down the Robitussin, Pepto, etc.) and a piece on hitchhiking safely, plus some personal writing. I would have liked this better if these people were my pen pals but still I enjoyed it OK. (JM)
1007 Callowhill St. / Perkasie, PA 18944

THE TOILET PAPERS #1 / $.75
8 1/2 x 5 1/2 - copied - 40 pgs
It began somewhat disappointingly with some lackluster interviews with Tilt and Nomeansno, but moves on to a column on vegetarianism and some funny comics, a few of which are either immature, strange, or just downright incomprehensible. The artist has good cartooning skills, and they can only improve with time. (RD)
Down The Drain / PO Box 11114 / Spring, TX 77391-1114

THIMBLERIGGER #6 / free
5 1/2 x 8 1/2 - printed - 32 pgs
OK, this SxE zine has Morrissey on the cover with big black X's on his hands, and that pretty much sets the tone. This is sad, but I can't tell if this is supposed to be serious or funny — there's a thing like a Wendy's ad that is a parody talking about how Wendy's sells dead flesh, but I can't tell if the guy is kidding or not. Likewise the Crucial Commandments appearing at the end of what seems to be a serious thing on "why I am straightedge." Anyway, there is also an eco-friendly resrouce guide, some ads for Epitaph and ska and straightedge labels, a million reviews and an interview with the late Hogan's Heros. I can't make heads or tails of this. Thus, you should get it (the price is right, after all) and decide for yourself. (CS)
PO Box 8332 / Rocky Mount, NC 27804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NR. 60 Oktober/November 96 4.- DM
Eric Drooker IGNITE GLEN MATLOCK JAWBOX RHYTHM PIGS Till Geiger

TRUST #60 / $3.00
11 1/2 x 8 1/4 - printed - 68 pgs - German
Another great issue of this Bavarian zine. It has interviews with the Rhythm Pigs, Jawbox, Ignite, Till Geiger, Glen Matlock and artist Eric Drooker. Plenty of record reviews and the best listing of gigs anywhere. (HH)
Salzmannstr. 53 / 86163 Augsburg / Germany

UNDER 18 #3 / $3.00 ppd
8 1/2 x 11 - copied - 60 pgs
This zine has a cool feel to it. Enthusiastic and encouraging, basically. It reminds me of the OC Peace Punk stuff from a while back. There are a few opinions, some games, and interviews with Romantic Gorilla, Masskontrol, Locust, Oi Polloi, Inept, Y.A.P.O., and a few more. This one was actually a fun read. (MA)
1215 Ronan Ave / Wilmas, CA 90744

UNDERDOG # 17 $1.00
8 1/2 x 11 - newsprint - 40 pgs
A really good zine from the folks a Underdog records. Lots of good stuff in here- news about the label, and a great article on "The Death Of The Western" , which talks about the films of Clint Eastwood and Sergio Leone. Plus an interview with Food not Bombs- Chicago and an article on Brian Wilson. I only got to read about half of this issue before my cat puked on it, but it definitely stands out as one of the best. (JW)
2206 N. Rockwell St. / Chicago, IL 60647-3004

VISION ON #11 / $1 or 2 IRCs ppd
8 1/2 x 11 - copied - 36 pgs
Fairly decent music zine from Last Of The Summer Wine country (Northern England). I have to say I do like northerners a lot better than soft southern bastards - if you're north of Watford you're almost an honorary Scot. Anyway, this issue contains interviews with Yank wanks Joykiller, The Vandals and the Bouncing Souls as well as Limey slimeys Shutdown and Done Lying Down, and tons of not-too-positive reviews. Seems like our Steve is getting a touch bored of the onslaught of slick, fast, melodic, soulless industry driven "pop" "punk" dreck that is showing no signs of slowing in '97. Not that anyone round here has the same problem. Hey, don't look at me. (AM)
Steve / 27 Springbank Croft / Holmfirth / W. Yorks / HD7 1LW / UK

W.G.O.I.M.P. #5 / $..50
8 1/2 x 11 - copied - 20 pgs
This zine is very music orientated, with band interviews (Remission, The Dread, Devoid of Faith, Monster X), record reviews, show reviews and other musical tidbits. Also included is a short article on why homophobia sucks. I enjoyed this zine's confrontational outlook, and felt that the

band interviews contained some fun questions ("What are the signs of truly being in love with someone else?"). I think that the punk rock kids should read this. (TT)
488 Green Bay Rd. / Highland Park, IL 60035

WAITER THERE'S A CONSPIRACY IN MY SOUP #5 / $3 ppd
8 1/2 x 11 - copied - 32 pgs
This is amazing! Not to mention the zine itself, with this issue I got: One Iron Maiden poster from a 1984 Kerrang; 96 "20% Off" stickers; A color slide of a Spanish wedding; Various clippings from newspapers and periodicals, including TV Guide; What appears to be a cruise ship newsletter; A package of cereal (including prize); A large, full color poster for a Canadian rock festival; A free tape of questionable quality; One insole; One Kinko's highlighter pen (green); A photograph of a large dead rat next to a large dead television. I think you get the idea. Now on to the zine. This is the television issue, and it's crammed with interesting and compelling writing for and against the subject, including analysis of '70s shows that a lot of us grew up with, like the Six Million Dollar Man. The layout style is chaotic and hectic, but I like it that way. There's cool stuff tucked away in inconspicuous corners. Plus, there are fold-out pages and stapled in inserts. The whole thing is just rad, the best zine I've seen in a long time. Apparently it takes 20 minutes to put each copy together, and I'm not surprised. Genius. (AM)
3185 Kilmer St / Port Coquitlam, BC / V3B 3K2 / Canada

MORE LISTINGS

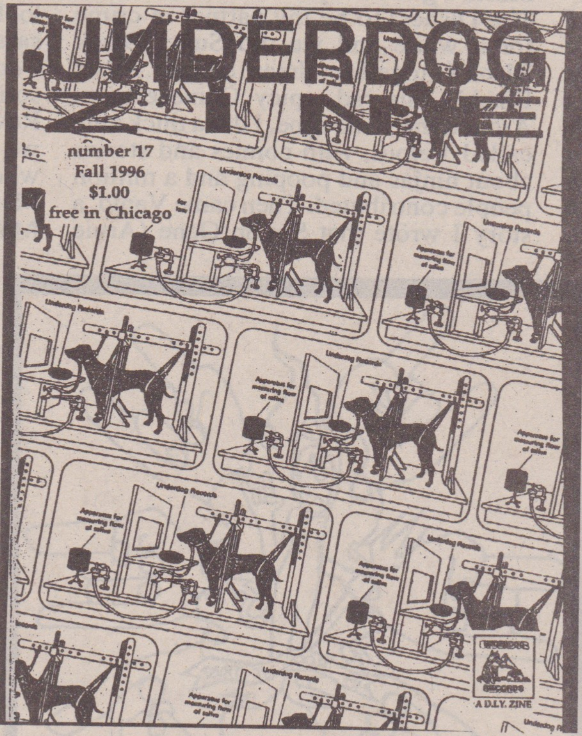
ANNEXX #10 / 3 stamps
Interviews with Let's Go Bowling, AFI, Ten Foot Pole, and Satan's Pilgrims.
PO Box 18475 / San Antonio, TX 78218-0475

CHUMPINE #73 / 1 stamp
One page review sheet.
PO Box 680 / Conneaut Lake, PA 16316-0680

DISPLACED PERSON #1 / $.50
Los Crudos and the Mushuganas.
15601 Orchid Dr. / South Holland, IL 60473

ICE-9 #1 / $1 ppd
At first it was just dumb, then it became offensive, with interview questions like "What do you prefer, fat beaver, shaved V's or landing strips?" Interviews with 4 Knuckle Sam and the Grabbers and some reviews.
PO Box 6737 / Fullerton, CA 92834

LOOSE SCREWS #6 / $1.00 ppd
Silly stuff...rants and stories. I was thoroughly confused by most of it. Lots of cut and paste, and white space.
985 Providence Square Ste. 129 / Virginia Beach, VA. 23464



MYSTERY MEAT #2 / $1.00 ppd
Fluf, Lagwagon, NoFX, opinions, and reviews.
Tyler Forslund / Box #118-2680 Quadra St / Victoria, BC / V8T 4E4 / Canada

NON PLASTIQUE #5 / $1
Interviews with Slanted and Enchanted, No Meams No, and Garden of Delight.
17 Railway Rd / Dalkey, Co / Dublin / Ireland

NOT IN MY BACKYARD #4 / $1.00 ppd
Opinions, reviews, The Vandals, how to kill a hippie, etc.
PO Box 114 Lockport, NY 14095

SCROUNGER #1 / $1.00 and 2 stamps
Opinions, reviews, and clippings galore!!
John Hamilton / 2628 S. 357th St / Federal Way, WA 98003

SMASHING THINGS UP #4 / $1.50ppd
A travel diary, opinions, fiction, comics, reviews, etc.
Rob Mentzer / Box 492 / Hudson, IL 61748

SPITTING IMAGE #4 / $3.00 ppd
Over priced to say the least! Some opinions, reviews and a large chunk is about Rebel Rebel.
1009 Heatherfield Ave. / Rosamond, CA 93560

SVEN AND GIMPY #9 / $4.00 ppd
Zine with a comp tape of previously released Oi! tunes. You can buy the zine separately for a dollar ppd, or just the tape for three bucks. Interview with Eight Bucks, and AFI. Pretty nifty.
10905 - 74 St. / Edmonton, Alberta / T5B 2A3 / Canada

THUMB #7 / $1 ppd
A story about Molly Ringwald, pictures of the editors graffiti, and too many record reviews.
Eric Mast / 5320 Case Rd. / N. Ridgeville, OH 44039

TIME TO TRY #2 / $1 ppd?
Thin straightedge-ish zine (without the usual rhetoric) from Oxnard. A couple of opinions, some photos, and interviews with Eyelid and No Motiv make up the bulk of this slim volume.
333 Sunset Dr / Oxnard, CA 93035

VERA KRANT #21 / $2?
Still fancy looking and colorful, still can't read it. Music and movie reviews, showcases on upcoming shows, Girls Vs. Boys, My Dying Bride.
J.C. Vera / Oosterstraat 44 / I9711 NV Groningen / Holland

WASTED MIDDLE AGE #1 / $1 + 2 stamps
Some writing on Deutschpunk, the editors favorite records, and some badly reproduced photos of Lokalmatadore and Gauze.
Imants / 1044 Fennell Ave. E / Hamilton, ON / L8T 1R6 / Canada

WE DON'T KNOW YET #4 / $2.00 ppd
Impaler, The Queers, The Vandals, Blackfire, Stop, Bouncing Souls, a Lollapallooza write up, and reviews.
Christine Ullrich / PO Box 16120 / St.Paul, MN 55116

WOMEN'S REHABILITATION CENTER /$1.00
Just when you became aware of slave labor camps in Burma being operated by your local oil company, now you have to learn about people being murdered in Nigeria so we chumps here in America can have cheap gas. This small French news pamphlet points it all out.
Bruno Szouosi / 28 Av. F Mauriac / 93330 Nevilly-SM / France

YOUR PRIVILEGE #4 / 2 stamps
Java Christ interview, opinions, reviews, etc.
10422 Marvin Rd. / Harrison, OH 45030

Migraine

I honestly don not believe I have ever met anyone as enthusiastic about zines and self-publishing as Ian. Everytime I see him he's always working on some new project, or filling me in on the latest happenings in the zine world. It's unreal how much he's into it. He does Migraine which is a distro and publishing type deal, along with producing his own titles, which you'll learn about in the following interview, which was long overdue. Later, Matt Average.

MRR: What inspired you to start doing zines?

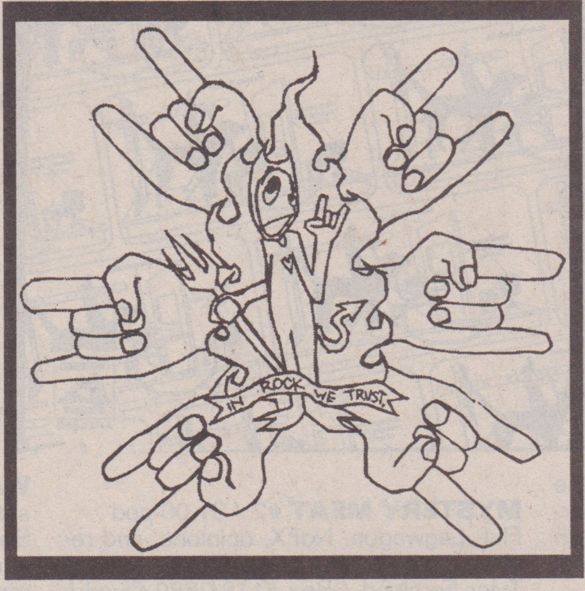
Ian: Well, I was 14, a total little skate/BMX punk living in upstate New York, and was bored outta my skull. One of the few pleasures was getting old skate zines like *Disobey* and others in the mail. I just followed suit and started my own little zine, *QDH*. I'd bring it in to local music and skate shops and they'd buy 'em off me. It's just been a progression from there.

MRR: What are some of the zines you have done in the past, and in what ways have your new projects progressed in comparison to the old ones?

Ian: The first zine I did was *Quasi-Dimensional Hormone*, which lasted four issues and *maybe* saw a print run of 50 each. I put it down in high school and wrote for the school paper, which almost got me beat up too many times. It was a total 1920's style high school, nobody wanted to hear some nappy-headed cowpunk writing, "Fuck Your War". During my senior year, I started *Pansy*, the name an ode to non-violence and wussiness. It was pretty generic for the first three issues, and then I started writing fiction and drawing comics for it. It just kept progressing and getting to be more of a creative venture than a political one, which is where it's been for the past 5 years. I sold tons of issues 6 and 7, then put out a final issue, #8, when I moved to the East Bay.

MRR: When and why did you begin *Migraine* ? What titles have you put out, and what do you have planned in the future?

Ian: Well, I lived in Berkeley for about a year, and wrote my first book, *Cheap Inspiration* . I wanted a name for a little diverse publishing company, and *Migraine* sounded good. Marc from *Wow Cool* made up all these stickers that said "Migrate", with a little globe with arrows coming out of it, so kind of in response, I drew a heart with arrows coming out of it and it said "Migraine" under it. Along with *Cheap Inspiration* , two mini-comix came out with it, Scary Side Of The Street, and Moon Moth Mask. I got Davey D'Andrea (Devil In The Dishes) to be my partner in crime for a while and we did Super Black Black #1 together - dream comics. Black Black's this rad, spicy Chinese gum. Around the same time, I did a thick zine called Velour, with comics and stories about ninjas and pooping and a million people contributed. Then came Vapid, a story I wrote that Simon Gane (Arnie Zine) illustrated. It's a rad punk rock love comic. Simon's a rad artist, totally under appreciated - he's got the most killer drawing style. Around this time, Kim, who does Fern zine, joined the team. Davey's been oil painting now, and that's his first love, so Kim stepped in. She's an amazingly dynamic writer and one of my best friends, so she was the obvious choice. So, Migraine has Fern #10 and #11, too. She's working on a new issue and a book too, Recently, Super Black Black #2 came out - all comics and short stories with an acetate color overlay cover and a 7" by Berkeley punk rock band, Say Uncle. Unfortunately, they broke up recently. I'm really proud of the zine - it's the best yet. The latest, Sap, a 24 page comic me and Kim wrote and Simon drew. I really love it, solid art and writing. Futurewise, Kim's new stuff, a couple of comics, and I just started Super Black Black #3 - a 10" x 10" zine with a 10" comp inside. Gatefold covers, wire bound, with a million rad writers and comic artists and some interviews with comic people, and maybe a band or two. It's gonna be a fucking task and a half. I interviewed a real live ninja for it too. After that, who knows? I've got enough weird poetry shit for a couple of books, maybe that, and I've got a novel idea kicking around too. Definitely more comics though.



MRR: What makes a good zine?

Ian: Uh... I don't know. Good art and writing. Those are the two things I look for. Like Drenched, Fireball, Assassin, and Lie For A Lie have rad art. I don't see many zines with a lot of solid writing through out. Red Pop Revenge has good writing. Dammit, we need more fiction writers. The whole scene's gone to shit since Dave McCord died.

MRR: I know from seeing Pansy, Velour, and Super Black Black that your zines are becoming more and more of a comic book type publication. What's your motivation to head in that direction, and where there be a point where you do a total comic zine?

Ian: Well, first off, I always like comics. I love drawing them, they're so versatile and flashy and just awesome. Every fucking punk rocker needs, I mean absolutely needs to read Hutch Owens by Tom Hart. It's more than a comic - it's just a total philosophical guide to how you should fuck shit up and stay happy. A good comic puts a smile on my freckly face. I'll always do 'em.

MRR: Do you think the realm of zines has been explored to the fullest?

Ian: Fuck no! People just gotta quit rippin' off everybody else and do their own thing. There isn't a limit. I've done everything from comic zines to music zines to story zines to totally weird abstract zines. Fuck, that's why I started this, to explore the medium of self-publishing and just blow it out as far as I can.

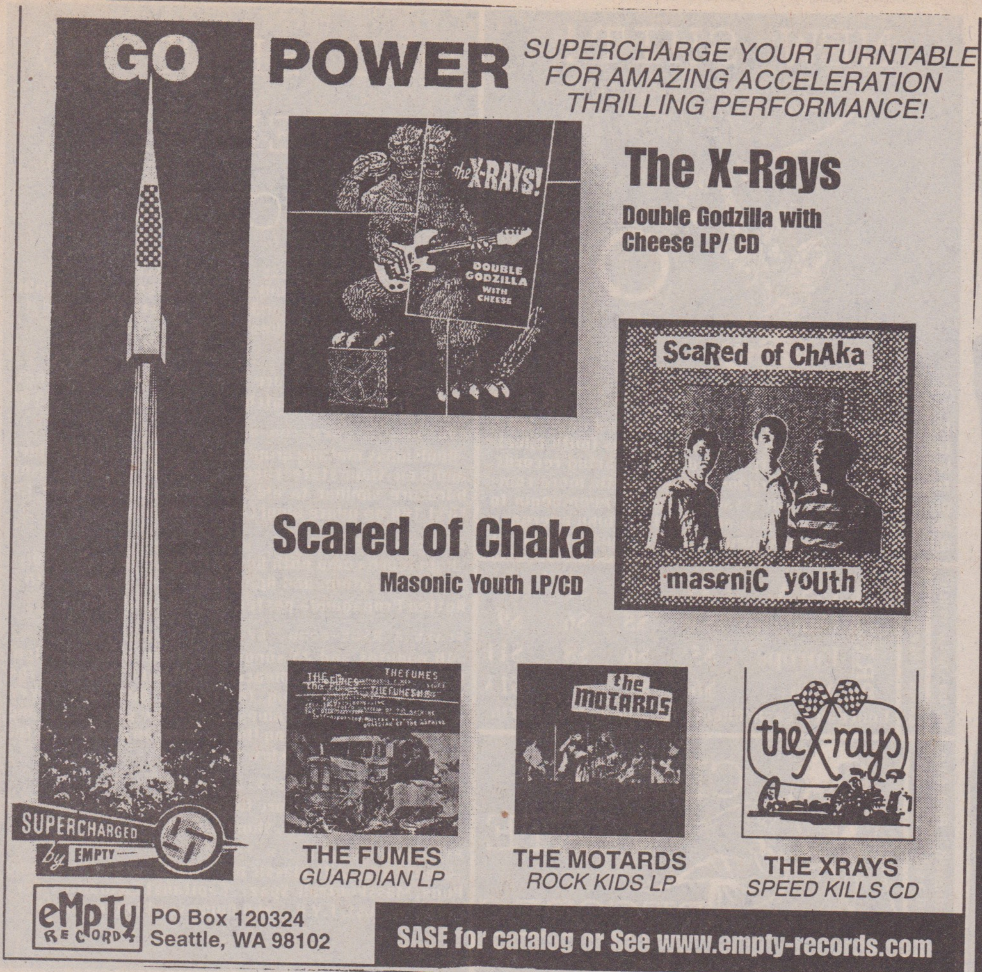
MRR: What relevance do zines have in our personal lives in the mid-90's?

Ian: What the fuck kind of question is that? They're self-creation in every way - a whole range of emotions and imaginations. They're the shit. It's just to bad there's so many crappy ones.

MRR: Any parting words? Advice?

Ian: Well, if you're gonna do a zine, spend some time on it, don't bang it out in one day, unless that's the point. Use your imagination. Shake yer thang. Oh yeah, and send a stamp for a catalog and stickers. Oh yeah, and like Hutch Owens says, "You know that line about the two inevitabilities being death and taxes? Well, it's white slave owner bullshit".

Migraine / PO Box 2337 / Berkeley, CA 94702



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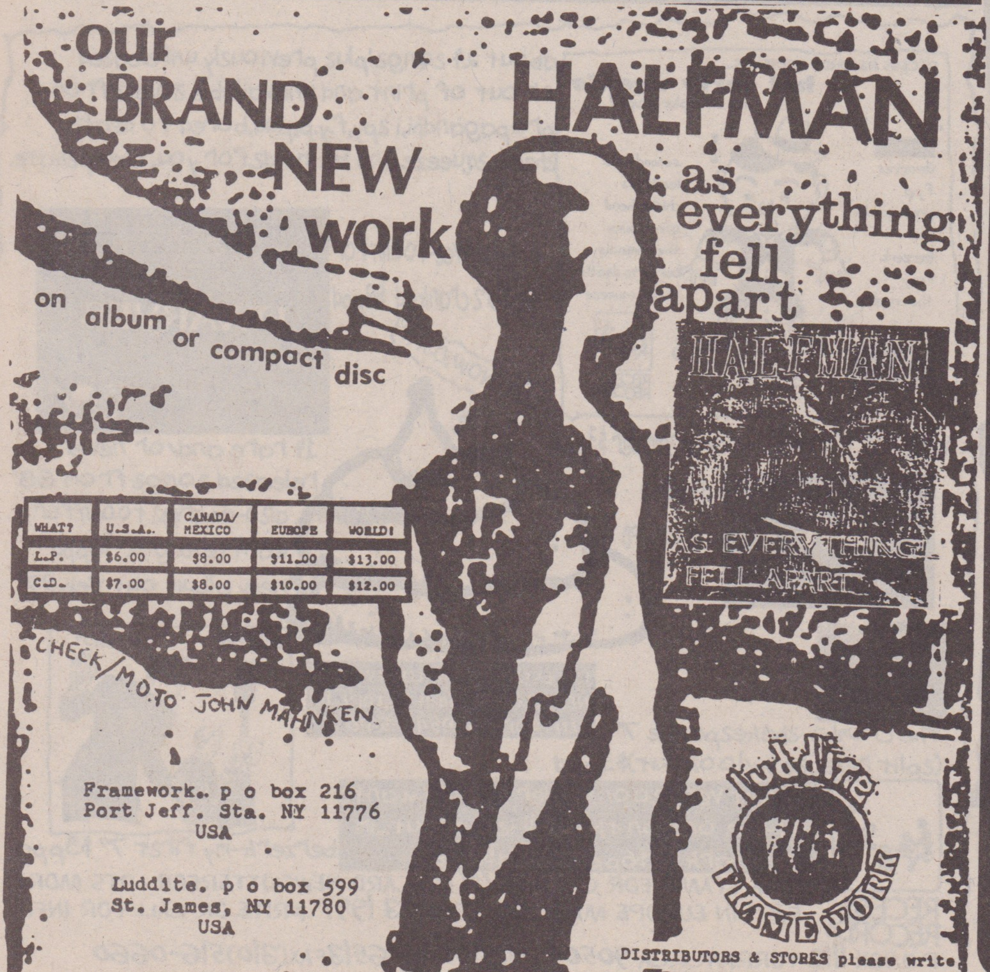

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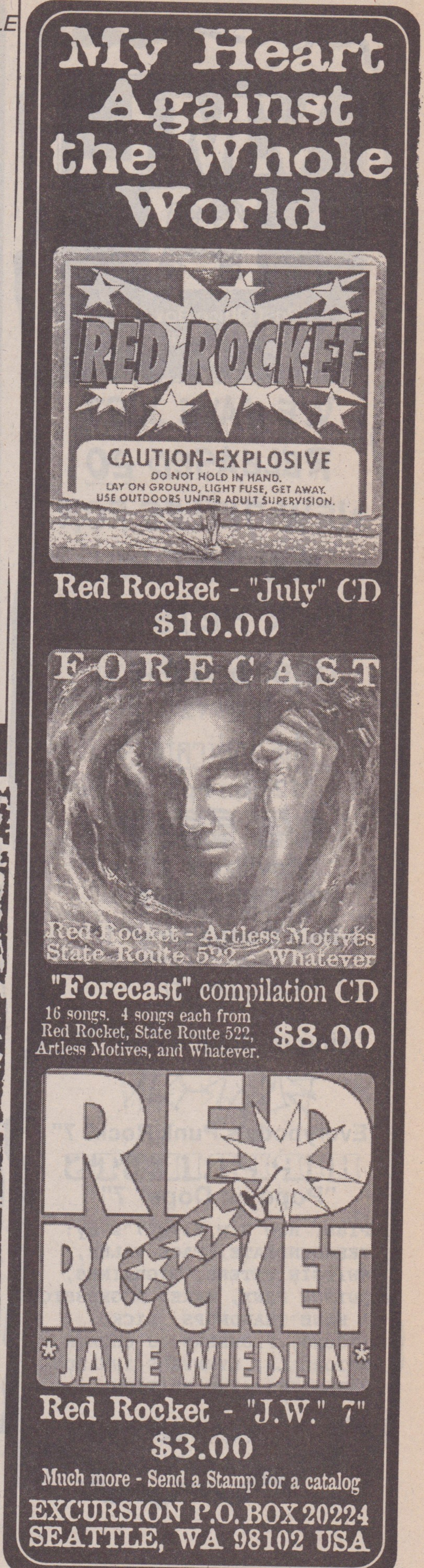

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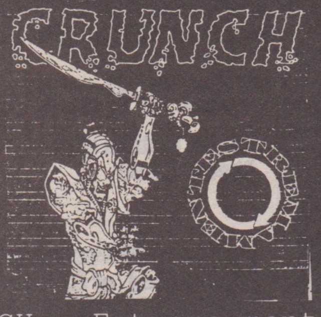
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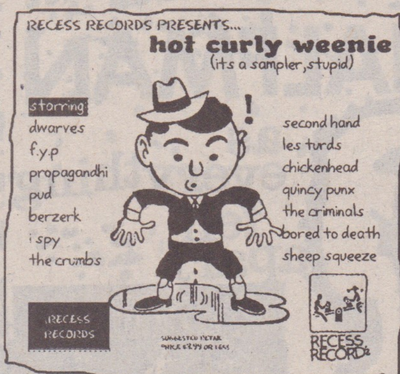
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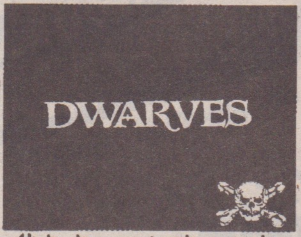

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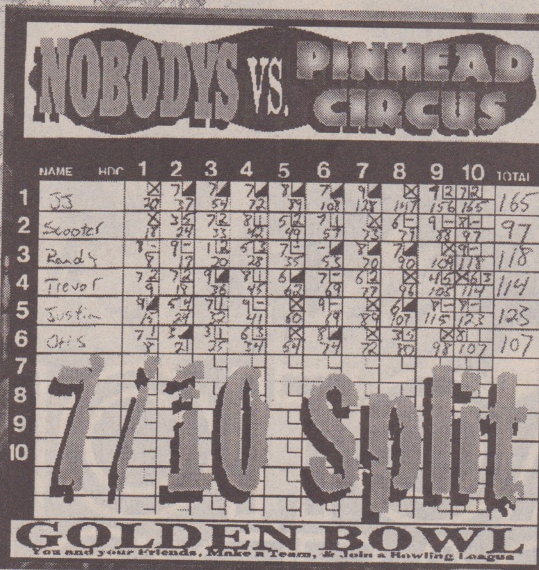
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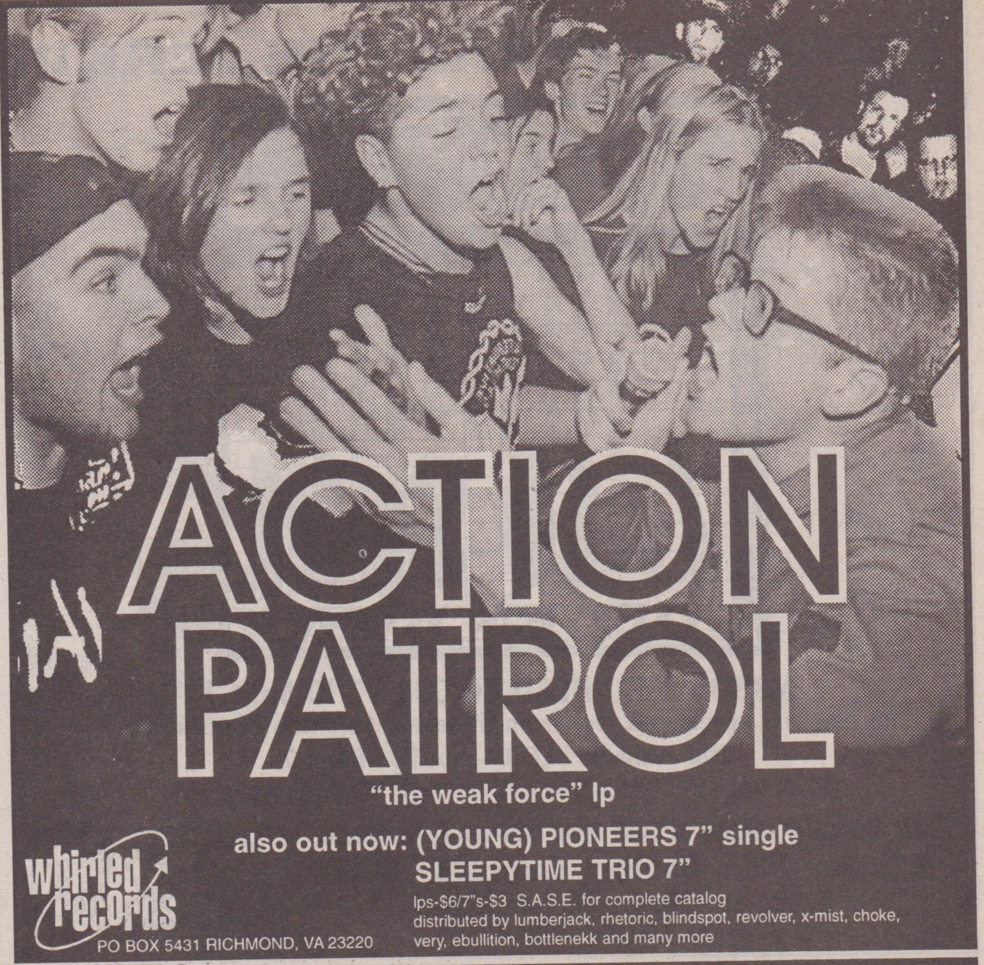

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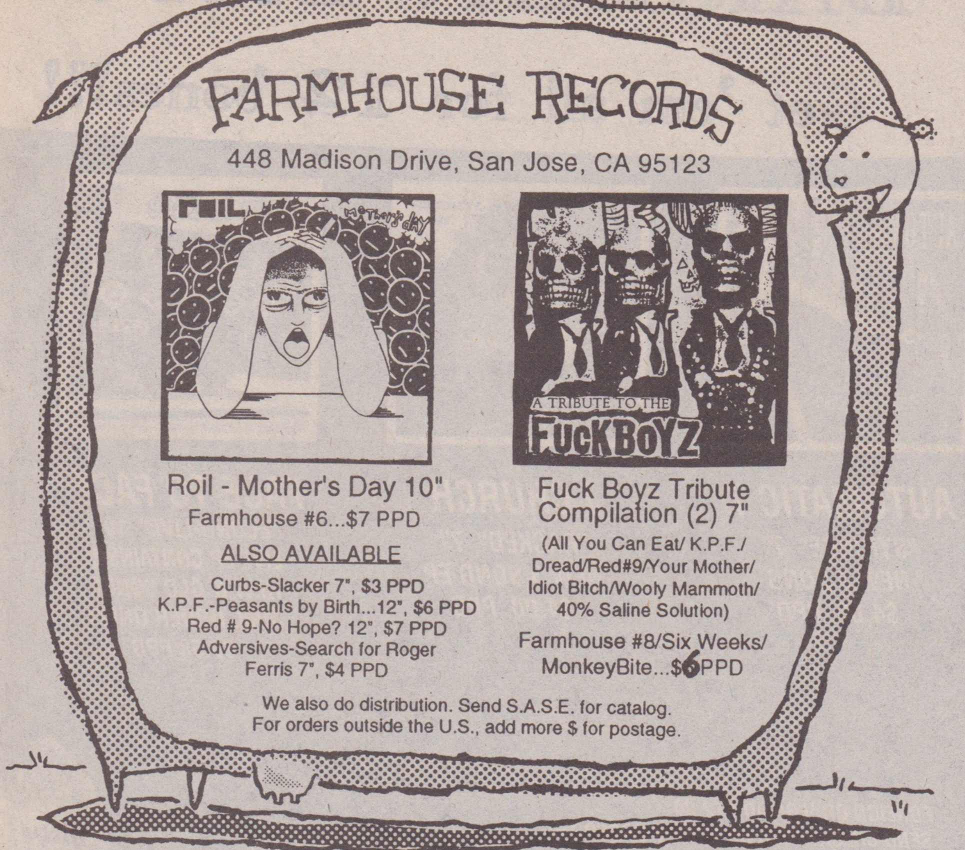

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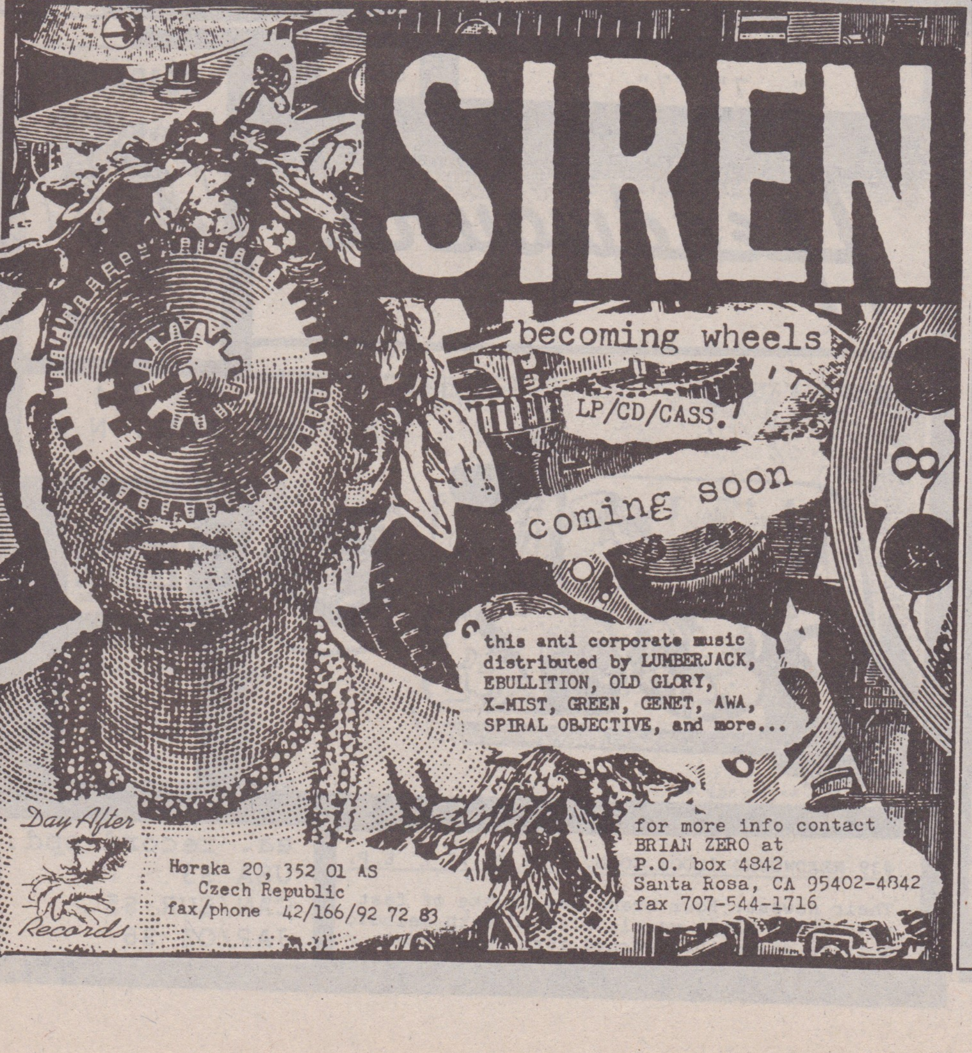

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GG ALLIN "Layin' Up With Linda" 8 track. Includes songs from 7" plus bonus instrumentals: $5.00 ppd. US. $7.00 ppd foreign. No Checks. New mail order catalog ready soon! TPOS, 12 Mill Plain Rd., Danbury, CT 06811, USA

ANTI-SEEN "Conquers the North" 8 track. Includes out of print 7" & bonus live tunes $5.00 ppd US, $7.00 ppd foreign. No Checks. New mail order catalog ready soon! TPOS, 12 Mill Plain Rd., Danbury, CT 06811, USA.

WANTED: Naked Raygun - anything. Antidote 7", Project X 7", Gorilla Biscuits 12" 7" colored, Judge 12" 7" colored. Ren Can Suckit - Gut Instinct 7". Top dollar paid. Roger, 6204 Leeke Forest Ct., Bethesda, MD 20817. 301-493-5074. Pager 1-800-908-5641.

CRASS COVERS COMPILATION Double LP. Contributions from Oi Polloi, Ten Naked Fish (Citizen Fish/Naked Aggression), Influx (ex-Flux of Pink Indians), Decadence Within, Blyth Power (ex-The Mob), Wat Tyler, P.M.T., Obscene Females +19 more! Rape Crisis Benefit. $20 2xLP/$10 C-90 cassette + booklet ppd (US Cash only please). Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England. (Wholesale/trades possible)

LIVE FAST, DYER YER HAIR! Directions non-animal tested hair colors, available in alpine green, atlantic blue, bright daffodil, ebony, fire, flamingo pink, midnight blue, pillarbox, red, plum, rose red, rubine, tangerine, turquoise, violet & white. $8 per pot postpaid (US cash only please). Color charts available on request. Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England.

OI POLLOI "GUILTY" EP. P.M.T/Red Flag 77 split ep. Spite (ex-Ripcord/Chaos UK) both eps. Conflict "House that Man Built". EP. Oi Polloi "Total Anachoi" lp. Subhumans "Day the Country Died" lp...eps $5, lps $13 postpaid (US cash only). New 28 page catalog/zine $2 (or free with order). Ruptured Ambitions, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England

THE BUS STATION LOONIES (ex-Oi Polloi/Dirt/Shock Treatment). Anarchy can be fun! 7"ep "Squiffy On a Small Amount" available on Campary Records or $5 postpaid from us. We've also T-Shirts, buttons, and a whole load a enthusiasm! Always willing to contribute material to DIY projects, zines, compilations, etc. Chris, Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England

RUPTURED AMBITIONS Non-rip off distribution is also a small, DIY label always willing to wholesale or trade. Not content with that, we also produce a regular punky underground info/news service, NSK7 Radio, available on C-90 cassette - contributions always welcome! Also try to help bands with UK shows. Catalog/zine $2 from Old Forge Cottage, Rushford, Lamerton, Tavistock, Devon PL19 8RY, England

POWERHOUSE DISTRIBUTION mail order. Send a stamp for free catalog of the biggest selection & cheapest prices available. We are seekin bootlegs of classic punk & hardcore in any format, so bootleggers - contact us with samples & terms. POB 406/ Somerville, MA 02143

HELP! I NEED: the Misfits "Return of the Fly" 7"; Fields of the Nephilims - The Nephilim (on cd); X-mal Deutschland on tape, cd, or vinyl. I'm also looking for t-shirts + etc. to do w/ the Nephilim, X-mal, Sopor Aeturnus, London After Midnight. Send prices to: Aimee Rottweiler/ POB 3874/ Osh Kosh, WI 54901

TOO DRUNK PROD. first non-profit, D.I.Y. punk comp is now available. Now you can be the fist kid on your block to get Too Drunk. "Pierce this...Punk" 19 bands, 28 songs including The Wretched Ones, Yawp!, Nothin Cool, Workin Stiffs, Dead End Kids, One Nation Under...and many more. Send three well concealed dollars (cash only) to: Too Drunk Productions/ 1212 Butte Rd. #14/ Loveland, CO 80537

"SAYIN' BYE, BYE to Label Slavery" 15 band, 31 song compilation cd. Featuring: Piss Shivers, Molly Be Damned, Bomb Squadron, the Rash and many more. $3.00 ppd. Payable to: Cedric Crouch c/o Spine Punk Distribution/ 46 Oberholtzer Rd./ Bechtelsville, PA 19505

NEW ZINE: BANDS/zines — send your shit for review to Technicolor Underground zine. All formats accepted. Everything submitted reviewed. Free/trade ad space. Include $1 postage for issue. Marshall/ POB 372/ Waynesburg College/ Waynesburg, PA 15370

DISCOUNT is Florida's finest female-fronted pop-punk, Ataxia's Alright Tonight CD $8 ppd. Write for free catalog & sticker. Records by: Everready, Tiltwheel, Hemlock, Tanner, J Church, and more. Liquid Meats, PO Box 460692, Escondido, CA 92046-0692, USA.

SMITHS INFLUENCED vegan lyricist looking for musician(s) to collaborate with to write and record songs. Need someone passionate and creative, not necessarily experienced, and willing to work through the mail. Write: Trouble Maker, PO Box 1414, San Marcos, CA 92079.

LOADED RECORDS wants your band's best unreleased song clocking in under a minute for comp. (It's a theme, got it?) Longer songs are also welcome. JR, PO Box 1192, Boise, ID 83701-1192.

FOR TRADE/ SALE: Pushead Fan Club vinyl, old Revelation, Septic Death 1st 12", V/A Process of Elimination 7", Neon Christ 7", Catatonics 7", Double-O 7", Confront 7", C2D 7", V/A Boston Not LA LP, Drop Dead/ Crossed Out 5". All originals!! Send list or IRC for set sale list with 600 rare records to: Stefan Körkemeier, Schalückstrasse 11, 33332 Gütersloh, Germany.

WANTED: BILL WARD "Ward One" CD, Richard Speck bootleg prison/sex video, Jimmy Hart "Outrageous Conduct" LP, Boyd Rice "Black Album", all Gacy artwork, Howard Stern "Crucified By The FCC" CD boxed set, "Manson Family Sings..." LP, Non "Pagan Muzak", "Physical Evidence", and singles, Alyssa Milano nude swimwear magazine, Milli Vanilli CD, to: RJS, 2617-G Suffolk Dr., High Point, NC 27265

GG ALLIN & Antiseen - Murder Junkies CD is back — $10 ppd to anywhere in the world. SASE for catalog of Confederacy of Scum shit - Antiseen, Cocknoose, Rancid Vat and a few others. Baloney Shrapnel/ PO Box 6504/ Phoenix, AZ 85005

LOOKING FOR BANDS to review and stuff to write about. Write to the Refried Bean Fanzine, P.O.Box 83, Nutley, N.J. 07110.

OI1 PUNKS AND SKINS lets tape things for each other. I'm into bands like Oxymoron, Anti Heros, 4 Skins, etc. I would also like to trade some OI! zines. Write to: Jason Bowman, 4132 Cambridge, Des Moines, Iowa 50313.

FREE 3-SONG CASSETTE sampler #3 now available from the "genius of chaos". Send three 32 cent stamps to Skidd Freeman, POB 4281, East Lansing, MI 48826.

SPINE WRENCH "Heeldrag - Green as a Dying Whore" new 7" on After the Bomb records. Ex-Deviated Instinct. $3US/ $5 World. After The Bomb Records/5420 SE 62nd/ Portland, OR 97206

MAXIMUMROCKNROLL music classifieds

VIDEOS: GG ALLIN, Alice Donut, Babes in Toyland, Bad Brains, Bad Religion, Beastie Boys, Beefeater, Big Boys, Bikini Kill, Black Flag, Black Sabbath, Body Count, Born Against, Bow Wow Wow, Butthole Surfers, Cheap Trick, Chumbawamba, Circus Lupus, Citizen Fish, Clutch, Cows, Cramps, Crimshire, Crucial Youth, Cure, Cypress Hill. Looking for quality filmers lists to trade or send 3 stamps or a buck (3 IRC's overseas) for a list well over 1000 shows to: Joe Hunter P.O.Box 386 Merrifield VA 22116.

VIDEOS: DAG NASTY, Dead Boys, Dead Kennedys, Deftones, Devo, Drive like Jehu, Dwarves, Embrace, Eye Hate God, Fear, Fugazi, Garbage, Germs, Godflesh, G.I., Gwar, Helmet, Hole, Hoover, Ignition, Iron Cross, Jawbox, Jesus Lizard, Kiss, Korn, L7, Laughing Hyenas, Lungfish, MC5, Makeup, Marilyn Manson, Melvins, Mighty Mighty Bosstones, Minor Threat, Misfits, Mr. Bungle, Mudhoney, Muffs, Mummies. Looking for quality filmers lists to tràde or send 3 stamps or a buck (3 IRC's overseas) for a list with well over 1000 shows to: Joe Hunter P.O. Box 386 Merrifield VA 22116.

VIDEOS: NATION OF ULYSSES, N.Y. Dolls, Nirvana, NOFX, No Means No, Operation Ivy, Parliament/Funkadelic, Pavement, Plasmatics, Poison Idea, Rage Against The Machine, Ramones, Rites of Spring, Rocket From The Crypt, Rollins, Scream, Screeching Weasel, Seaweed, Seven Seconds, Shudder to Think, Smashing Pumpkins, Sonic Youth, Spacemen 3, Sun Ra, Superchunk, Supergrass, Supersuckers, Tad, Type O Negative, Village People, Ween. Looking for quality filmers list to trade or send three stamps or a buck (3 IRC's for overseas) for list with well over 1000 shows to: Joe Hunter P.O.Box 386 Merrifield, VA 22116.

VIDEO: LOOKING FOR the following: Five-Eight, Kinghorse, Jesus Lizard, Wesley Willis (with or without Fiasco), Rocket From The Crypt, Bikini Kill, Shudder To Think, Toadies, Rage Against The Machine, Skunk Anasie, Supergrass, Dwarves (still looking for 9:30 club show from Washinton D.C. October '90), Beastie Boys (will pay big $$$ for any complete '87 or earlier shows), Parliament/ Funkadelic, Hagfish, Ween, Geto Boys, Schoolly-D, and Veloctiy Girl (farewell tour). Plenty to trade. Joe Hunter P.O.Box 386 Merrifield, VA 22116.

LOOKING FOR the following: Wesley Willis "Mr. Magoo Goes To Jail CD" (the original) and his artwork, "Disco Godfather" movie poster, Joe Pesci album on Brunswick records ("Here's Little Joe"), Bobby Knight and Maureen McCormick (of Brady Bunch fame) record, Kozik posters and Globe posters (esp. James Brown and Parliament/Funkadelic). Will try and make it worth your while. Thanks! Joe Hunter P.O.Box 386 Merrifield VA 22116.

SUPPORT EPI-FAT! Don't look for new bands! Don't listen to some new sounds! Don't send us a stamp to get a list of international compilation tapes for $3. Forget our address: Broken Ear- PO Box 660397-Sacramento, CA 95866-0397-USA

EAGER TO IDENTIFY with anyone who may have similar interests. 23 y/o guy who loves pop-punk. Into comics/graphic novels, the outdoors, etc. Non-drinker/smoker. Hoping to make some acquaintances. In addition to letters, feel free to send photos and/ or comp. tapes. I will do the same in return. Write to: Rob Zdenek, 1396 Peace Dr., Pasadena, MD. 21122.

THE MUSICAL FRUIT Wednesdays 11pm-2am KABF 88.3 FM. Grind, power-violence, death, sludge, hc, black metal, punk, doom, crust, etc. Bands and labels needed to send in their cds, vinyl and cassettes. KABF c/o Kiffin Rogers, 17456 Oak Forest Dr., Mabelville, AR 72103.

VIDEO: Ruts, SLF, Clash, Chelsea, Damned, Gen X, Heartbreakers, Jam, Ramones, Eddie & Hot Rods, Rezillos, Rich Kids, Pistols, Sham 69, Buzzcocks, Undertones, Vibrators, Viletones, X-Ray Spex, plus lots of punk movies/documentaries from 77-79 (RawEnergy, Blank Generation, Punk In London, Shellshock Rock, UK Decay, etc. 3 hours for $20. SASE for list: POB 865, Agoura, CA 91376 USA.

VIDEOS FOR SALE OR TRADE! Avail, Boris The Sprinkler, Descendents, Fugazi, FYP, Jawbreaker, Less Than Jake, Misfits, MTX, NOFX, Operation Ivy, Propagandhi, Queers, Rip Offs, Rocket From The Crypt, Screeching Weasel, lots more. $8 for 120 minutes, $12 for two 120 minute tapes. Send stamp for list. Brandon Finnegan, 809 Abbott Rd.-Upper, Buffalo, NY 14220-2049.

TAKE OUT THE TRASH! Records: Rumple 7", S.S.B. 7" and Mary Me/Hand to Mouth split 7". $3 ppd each or $8 for each. Send M.O. or cash to Jason, PO Box 541, Normal, IL 61761.

BLACK SABBATH FAN in desperate need: Any and all items wanted: bootlegs, t-shirts, programs, interviews, videos, especially "Seventh Star" & "Eternal Idol" tours and Glenn Hughes/Ian Gillian/Ray Gillen/Jeff Fenhold/Dave Walker/David Donato on vocals. ESPECIALLY: "Ray Gillen Years" Bootleg CD and Dave Walker "Top of the Pops" video. To: RJS, 2617-G Suffolk Dr, High Point, NC 27265.

DEMOS AND SHOWS: Rancid, Fifteen, Avail, Crimpshrine, OPI, Op Ivy, MTX, Tilt, Schoolbox, Kid Dynamo, Dead and Gone, Raool, Jawbreaker, M-Blanket, Inquisition. More. 5 bux for full 90 min. tape. Send to Grade A, P.O.B 15306, Santa Rosa, CA 95402.

PUNK ETC FOR SALE. Somewhat large punk/newt(sic) wave lp collection for sale (1400 records) (1977-1994). Send sas(2)e for list to Mr. Moo/48 Benedict Ave/Staten Island, New York 10314.

WANTED: LP'S/7"S/CD's by the following: Challenger Crew, Emils, Walter 11, Expatriate, Ewings, Skeezicks, Happy Farm, etc. Send me a list if you can help. Good shape only please. Also, coming soon on Small Craft Advisory Records: Seraphim/ Candyland Car crash split 7". B.Vale/ 95 Christopher Circle/ Westport, MA 02790

TRADE: HAVE 2,000+ records for possible trade have no list, send want lists. I need: ZMIV - 7', Hart Attack - "Death to God", Detention - "Dead RnRollers", Chiefs - 7', Anti Cimax - "Anarkists", V/ A - Skins & Punks = TNT, Nabat - "Scnederemo Nelle Strade" 7', Nabat - "Un Altro Giorni" lp. Jason/ POB 2223/ Lynnwood, WA 98036 USA. Ph. (206) 774-6229, call after 6pm pst.

UK PUNK 7" WANTED! Xtraverts- Blank Generation; Victimize- Where did the money go; Revenge- Our generation; Now - Into the 80's; Anti-Social - Traffic lights; School Ties - No Future; Sema 4 - 4 from Sema 4 ep; Blitzkrieg Bop - Let's go (motion sound); Dansette Damage - N.M.E.; Proles - Go to the Seaside; Gonads - Be my Beachcomber Baby; Shag Nasty - Looking for Love; Carpettes - Small wonder; Dregs - Dregs of Humanity; Pathetix - Love in Decay, etc. Send your list to : Shin Ogawa/ 1162 -1 Minamioya/ Machida - Shi Tokyo/ 194 Japan

PROG PUNK/NEW WAVE! '78- '81 (or whenever)...The most hated music in the world (?) and I love it! Want to buy/trade/ correspond with people into stuff like Punkilux, Geza X, Pink Section, Tin Huey, Essential Logic, Bob, No Means No, Cardiacs, Gloria Mundi, or early girl punk /NW bands like Kleenex, Raincoats, Unknown Gender...Help me discover more bands! Dan Edman, Råbykorset 36/ S-724 69 Våsterås Sweden. piemag @ hotmail. com

EDWARD GILBERT NORTON (Aussie, Wolf, Tour) or anyone who knows him: Where are you? Born 10/13/67-69 in Australia. Graduated 1987, S.F. Austin High, Houston. Mom: Grace, brother: Oliver—different last names from Edward. He could be in California or Australia. Prizes for information from '91-now. Jennifer (Echo B. Weir) McKelvy, 6749 Larmanda #210, Dallas, TX 75231. phone (214) 343-0949; fax (214) 987-0955.

I'M SELLING MY record colecion: Straight Ahead 12" (Some), Judge 7" (Schism), W.A. 7" (Schism), N.F.A.A. 7" (Rev.), Side By Side 7" (Rev.), Hard Stance 7" (Red Vinyl), Edgewise 7", Napalm Death/SOB (Japanese flexi), Civilised Society (double L.P.) and 100s more. Jean-Charles Mothiron, 54 Rue de Monteloup, 45380 La Chapelle Saint-Mesmin, France. Looking for Evergreen 12" (trade?)

OCTOBER MAIL ORDER: Zeke, Resist, Starved and Delirious, The Procrastinators, Hardship & more. Send stamp for catalog to: October Mailorder, 16409 SE Division Ste. 216/138, Portland, OR 97236.

CHARLES MANSON "The Way of the Wolf" CD out now! Over one full hour of previously unreleased musical recordings from the world's original outlaw. Fully authorized and remastered. Folk, Country, Alternative and Punk all rolled into one. It's comin' Down Fast. $16.99 postage paid. Cash, Checks, or Money Order to: Pale Horse, Inc., P.O. Box 5701, High Point, NC 27262. Dealer Inquiries Welcome.

MAXIMUMROCKNROLL music classifieds

MEGA-RARE Killed by Death Punk & Hardcore set sale. Hundreds of rare original 7"s and LPs. Genral Foodz, Gigolos, La Peste, Max Load, Ed Nasty, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B. 159 Emerald Street, Malden, MA 02148. Please send your top wants list!

CRAWLING CHAOS 13 song tape *Hail the Dark One* just out!!! Catchy, evil, mind-expanding punk at its deadliest. $5 postage-paid (cash/m.o. in US funds). Buy it, Mikey likes it! Rusty Records, P.O. Box 37974, Honolulu, HI 96837.

CLEVELAND'S "PRO-WRESTLERS" of punk offer you their second release, "pink." 4 songs packed with snotty, abrasive lyrics and plenty of Chuck Berryesque riffs. If they don't bleed in the line of duty, look for a hidden razor blade. Compliments of Vinyl Pants/ Dark Empire Distribution, P.O. Box 770213, Lakewood, Ohio 44107. $4 ppd. to Lisa Covelli.

PUNKS IN PA (16 song tape comp) featuring: Piss Shivers, Wormbath, Griswolds, GFNC, Generation 13 and Scrapple. $4.00 send to: John Scarano/ 3024 Duckworth Dr./ Sanatoga, PA 19464

TOM HERE FROM German punk/hc - magazine Plastic Bomb (ed. 7,000). Start a punk rock/ garage special with the next issue, so send anything from what you think it's interesting - news, records, tapes or whatever from all around planet earth and help me to do a good column. Write to: Tom van Laak/ Buchenstr. 18B/ 40599 Düsseldorf, Germany

WANTED: ANTIDOTE 7" orig., Infest orig. 7's and lp's, Agnostic Front 7" orig., Minor Threat orig. 7"s, C.O.S. - True Till 7" on clear, RFTC 7's on Bacteria Sour and other NYHC and SxE. Will buy or trade. Drew/ 101 Eagle/ Williamsburg, VA 23188

WANTED: OLD T-shirts by the following bands - Infest, Side by Side, No for an Answer, Chain of Strength, Beyond, Quicksand, Judge, Wide Awake, Citizens Arrest, Bold, Black Flag, Misfits, Gorilla Biscuits, YOT, and others. Drew/ 101 Eagle/ Williamsburg, VA 23188

WANTED!!! punk rock/hardore records from USA from 1976 to 1985. Please send your price list to: Schiavo Roberto/ P.O.Box 22/50051 Castelfiorentino (Frienze), Italy.

WANTED: GERMS cds, cassettes, records, videos, interviews. Particularly the "Cat's Clause" 10" and booklet and "Rock N' Rule". I also want the "Live at the Masque Vol.1 forming cd. Sean McMenamin, 18 Victoria Crescent, Clarkston, Glasgow, G76 8BP, Scotland, U.K..

RARE & EARLY EX-YU PUNK and wave lp's (cd's) sale for best offer: Pankrti (1st/80), Pryavo Kazaliste(1st/79), Pekinska Paika (1st/80), Paraf (1st/80), V/A Novi Punk Val '78-'80 (81), etc, etc...Blow Up Your Music Box, c/o Drago Mlikotic, 55 Kresimirova, HR-21211 Vranjic, Croatia-Europe.

NUDIE RECORDS is looking for underground Hardcore, Punk, Ska, Oi! and political bands to make a compilation album. Excluding *all* Racist, Homophobe, and sexist music. Send your demos to: Nudie Records, 115 Alva Ln., Fallbrook, CA 92028. If you have any questions, contact me at: NudieRec@aol.com. Please include band name, where you're from and your address.

BEGINNING A NEW ERA OF GRIND/HC: Avulsion/Forced Expression 7". Incredible blistering grindcore/power-violence. Noisy and fast choppe-core. Your pain will be legendary, even in *Hell*! $3ppd US. $5ppd Eur. $6ppd else. Cash Only: Recalcitrant Noise, 425-4th St. N.E. #2, Minneapolis, MN 55413.

COGNITION FOR SALE: Bastard Noise/ Hermit split chrome C-60. Hand-made detailed packaging ltd. to 100 #ed 1st ed. pieces. The Bastard has evolved into a rumbling, roaring creature employing advanced, low frequency winds of power-electronics with growling overdubs. BN's finest work to date. Hermit is focused, harsh, electronic noise, inspired by radical environmentalism. Nature Is God! $6ppd US. $7ppd Eur. $8ppd else. Cash Only: Recalcitrant Noise, 425-4th St. N.E. #2, Minneapolis, MN 55413.

HAVE (ORIG.): Deep Wound 7", Minor Threat eyes 7", Antidote 7", Infest 7", Fear of God, all revelation (col.), Project X, lots more. Testpressings by Septic Death, YOT (7"!), Poison Idea and more. Want: Freeze Tourists 7", Teen Idles, Really Red puppets 7", AOF wait 7", Youth Brigade sound orig. LP, Violent Children, Zero Boys 80s, etc. No rip -offs! Erich Keller, Limmatstr. 259, CH-8005 Zürich, Switzerland.

WANTED: the 1st Promise Ring 7" and also any live/demo recordings by Seam or Codeine. Also any fans of these bands write to me. Jon, 2244 S.E. 96th #5, Portland, OR 97216.

NO JOKE "Into My Words" 7" original pressing on Crown Rec. H.C. from Buffalo, NY. I got a bunch. Send $3 ppd to: Will E. Survive, PO Box 2065, Northlake, IL 60164.

NOW AVAILABLE from Marigold Records: Mcrackins/Pest split 7" $3.50. Team Dresch/Dahlia Seed/Shove/F-80 4 way split 7" available soon (December) $3.50 prices are pd in US. Canada orders add 50¢. International orders add $1.50. Checks/money orders to Steve Beach. Marigold Records, 241 James St., Mt. Ephraim, NJ 08059

FAG RABBIT 3 song 7" ep (clear vinyl) "Stone man, Glass woman" $5 postage paid (US). Well concealed cash only to: Fag Rabbit/ POB 5463/ Garden Grove, CA 92846

"EVERYTHING YOU always wanted to know about Fag Rabbit" band info, contests, merchandise and free stuff! Send two 32 cent stamps, return address and something about yourself to: Fag Rabbit/ POB 5463/ Garden Grove, CA 92846

WANTS: PSYCO SIN 12" +7", Pandemonium 12" +7", Riistetyt/Jaki. 7", Rattus/WC 12", and old Italy HC and Spanish HC and Mexican HC and Lixomania 7". I can trade old and obscure Japanese punk/HC stuff. Please send for me your trade list. Atusushi #402/21-5 Shimoshinshuku/ 1 Chikawa/ Chiba 272-01 Japan

SXE/ POSI BANDS - 10 cover songs still open for youth of today animal rights benefit compilation. Have filled 20 cover songs so far. Non-US bands encouraged to get involved. Send song(s) you'd cover and sounds of your band w/ lyrics/ info to: Beacon of Hope/ Power Play Records/ POB 406/ Somerville, MA 02143. Phone (617) 208-2670. Fax (617) 776-8263. And go veggiehead go!

CRAZY BASTARD videos is selling videos of the following bands: Jesus Lizard, Sebadoh, Melvins, Sluts for Hire, Fluffy, Vandals, Daddy Longhead (Butthole Surfer, Jeff Pinkus), Allegro, MDC, Dirtclodfight, Godflesh, Mr. T Experience, Sweaty Nippies, White Trash Debutantes, Mr. Mirainga, Village Idiot, Big Joan, National Guard and more... for a free catalog write to: Andrew/ 905 SE 136th Ave. #G6/ Vancouver, VA 98683

VIOLENT SOCIETY/ Boils split 7" out now on Schuyl Kill Records, Philadelphia. $3ppd USA. World add $2. Send sase for philly shreds patch. Info: skill@op.net Schuyl Kill Records/ POB 7904/ Philadelphia, PA 19101-7904 Philly punk comp out soon!

ANI DIFRANCO FANS - I recorded her concert in Cincinnati on Oct. 16th, 1996. Want a copy? Send $10 ppd. to Chris, 2613 S. Ruston, Evansville, IN 47714. No rip offs. Looking for live Patti Smith. Will pay $$ or trade.

VIDEOS - HUNDREDS from: 7 Seconds, Black Flag, Bouncing Souls, Chokehold, DK's, Earth Crisis, GG Allin, Descendents, Integrity, Minor Threat, Misfits...etc. 120 min. $10 ppd. Send SASE for list. Traders welcome. 2 week delivery. DeadXStop, 8127 Waterbury #203, Woodridge, IL 60517.

BANDS WANTED: Detroit area label looking for bands to be part of compilation or maybe their own full-length. Send demos of garage, punk pop, or anything good (no metal funky stuff, tough guy) to: Insurance Scam Reocrds, PO Box 145, Northville, MI 48167.

GAWDAMMIT, DEED! Awll dis lekid hunting iz dliving me clazy! Looking for: Spazztic Blur album on Earache, Apocalyptic Convulsions 10" comp, & Anal Cunt "5,643 song" 7". Phat Rob, 4610 Calvin, Corpus Christi, TX 78411. (512) 853-5627

SNOOPEEZ TAPEWORM 7" Still available. Chicago's city scum bring you a record you won't forget. Old school baby. $3.00 ppd. Will E. Survive, PO Box 2065, Northlake, IL 60164

THE LET DOWNS "Hot Topic" & "Friscospeedball" 45 out now. An odd gathering of dropouts from such SD bands as the Telltale Hearts, Fishwife, the Hoods and Crankshaft. Fuzz blasting. Gut wrenching. Atomic subterfuge. Do not hesitate. Get it. Slap it on. Turn it up. A nitrous boost in 90's garage punk. Bummer Music, 3770 Tansy St, San Diego, CA 92121 USA. www.skateboard.com/letdowns. tod@skateboard.com

MAXIMUMROCKNROLL classifieds

GG ALLIN: PHOTO BOOK. I am currently working on a book of GG's life. It will include photos of his childhood and early years, to his first bands and continuing throughout his career with Jabbers, Scumfucs, Aids Brigade, Disappointments, Toilet Rockers, Antiseen and Murder Junkies to name a few. I'm looking for photos form 1978-1993. Call Merle Allin (212) 889-8334. Write 214 E.24 th St., #58, NY, NY 10010. This is the real deal.

VERY ALTERNATIVE guy, age 25, seeks British or American female for serious relationship, new wave punk type; likes to provocate, into: dark new wave, punkrock, hc, etc. Write to: Carlo Dekeyzer, Brugse Heirweg 2/A, 8277 Aartryke, Belgium. Possibly to move in (own house).

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $3.50 each patch to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

STICKERS $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $1.25 each sticker to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

BACK-PATCHES $9.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $9.00 each Back-Patch to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

BADGES $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, Op IV, KMFDM, Aggressions, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $1.25 each badge to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

RUDE GIRL RIGHT HERE I want friends who are silly, live for ska, and can save me from the boredom of upstate NY. Slackers, Toasters, LGB, Skavooie, Desmond Dekker some punk rock, etc. I also ove and and Canada. I have a zine, too. Kerb 6643 Golf Course Rd. / Rome, NY 13440

VEGHEADS! Sprout this! Eat healthy, low cost meals grown in your kitchen! Get natural nutrition from seeds you sprout fresh everyday! Send for my free brochure to get started now! Tell me "Max" sent cha! Root Acres, Box 118, Welton, IA 52774.

WF, 22 INTO GOTH/INDUSTRIAL music and culture looking for interesting and creative penpals into the same. Interested in discussing music, ideas, art, and literature through letters. No prisoners. Letter art, zines and tapes welcomed! Jen, PO Box 1262, Grand Island, New York 14072

I HAVE 35 COPIES of the Chronical Diarrhoea "Royal Diarrhoea" 13 songs, 7"ep in green and clear vinyl left (limited edition/ different cover). $6 postpaid each. Send cash to Peter Hoeren, Kaisersfeld 98, 46047 Oberhausen, Germany.

WACKY RELIGION NEEDED: Video/audio copies of Jimmy Swaggert's "I have sinned....." speech, Oral Roberts $$$$ pleas, Jim and Tammy's fall from grace, Robertson, Falwell, any odd or shameful religious coverage needed. To: RJS, 2617-G, Suffolk Dr., High Point, NC 27265. Thanks.

YOUR NUDE SNAPSHOTS needed! Established company publishing the first annual Miss Nude Punk America magazine. All pretty punk, alternative, delicious, bubble, sexy 18+ women welcome. Top 100 printed. Multiple photos encourage. Winner to appear on upcoming cd compilation cover. Raunchy or sensual. Send photos, short bio, address/phone number and proof of age/ statement to: PH/ POB 5701/ High Point, NC 27265

PANACEA, A ZINE from Oregon: new issue features interviews with Berzerk and Yankee Wuss & it's a split issue with All The Pretty Houses Zine. $2 or send stuff for review. PO box 123, Gaston, OR 97119, USA.

TURNING POINT SHIRTS from last show 4/8/94. XL $12 US/ $17 world. Cash or money order to Steven Keebler, 48 New Road Tabernacle, NJ 08088.

CHICKEN IS GOOD FOOD! Issue #1 out now! Madlib/interviews with Propagandhi, Spazz, Rhthm Collision, Zoinks! & more! + sarcasm, bitternass & mean spirited humor that's finger lickin' good! $1.75 PPD to C.I.G.F. - PO Box 642634, SF, CA 94164-2634.

LOOKING FOR INFO on Rainbow Art Exchange, Vespa bicycles, Floragore, punk-jazz, lounge-core (mathrock), early issues of "Murder Can Be Fun", would very much appreciate drawings band patches (for quilt), and photos of murals from all over world: Doug, 660 Sherwood Dr., Gilroy, CA 95020.

LUNATIC FEMINIST aspiring to change the world. Bored with my surroundings, I'm seeking mental sustenance through the mail. Obsessed with Ani DiFranco, Holly Near, Francesca Lia Block. I 'm so sick of attitudes and labels. Tell me what you think. Or do you? Girls or pro-girl boys, especially local, but anywhere works. Shelley, 1695 Wickshire Ct. SE SAlem, OR 97302.

SEARCHING FOR: Pamela Anderson/Tommy Lee sex tape, Gilligan's Island Bathtub Playset, Droids/ Ewoks Cartoon Violence, Third Party Presidential Memorabilia,G.G. Allin "Bloody Years" CD, Sitcom toys and lunchboxes, "Yor" soundtrack CD, Gacy artwork, "Tag Team" Network Wrestling/Comedy Pilot, "Manson" Movie Poster and Press Kit, Bob Crane Murder Scene Photos, To: RJS, 2617-G Suffolk Dr., High Point, NC 27265.

15 YEAR OLD MALE really bored. Anyone within three years of my age please. No goth listeners. Please write if you live in the Ohio area. Ben Lightle/137 River Rd./Washington, C.H., OH 43160

15 Y/O SINGLE white male looking for friends in Nashville, must be open minded, intelligent, and creative. I'm sick of racists, homophobes, and rednecks. Interests: Op Ivy, DK, Filth, SW, Nothing Cool, NoFX, etc. No musical talent whatsoever, but wants to start band. Penpals, also. James Repulsive, 505 Ed Harris Rd. Ashland City, TN 37015, (615)792-3628. Females send photos.

15 YO BOY looking for female/male penpals. Into Dog Pound, Game Face, Propagandhi, and more. If possible send picture. Knock a racist down. But I'm not straight edge. Write to: Hiroshi Ohira 66-3 Aza Nakanocho Minamitakai Yama to-Cho Ichinomiya-City Aichi-Ken 491 Japan.

WANTED participants for "International Festival of Amateur Film" Gent-Belgium-1997. Write for more information to: Jan Gaudissabois, Brugsesteenweg 596, 9030 Gent-Belgium. Deadline is 28/2/97. No commercial or film school productions please.

MAXIMUMROCKNROLL classifieds

RECLUSE, 24, SEEKS MAIL. Punk, goth, industrial, conspiracies, apocalypse culture, mental illness, pills, bad movies, misanthropy, zines, dada, fetish, artists. Eccentrics welcome. Age, gender, unimportant. Send your love gift to: Joel, 4923 S. Yorktown, #35E, Tulsa, OK 74105. Praise Bob.

ZINE NEEDS YOU I need columns, rants, comics, stuff for review, whatever. You want one, send $2. Wanna write, write me & tell me what you wanna do. Ben Dally, 8297 Grafton Ave., Cottage Grove, MN 55016-2672 Email: LameBrain4@aol.com

SPAGHETTI DINNER AND DANCING fanzine has all new issues for your winter consumption. basically it's like a porno mag, without any hint of sex. randy, po box 2536, Missoula, MT 59806—$1ppd comes with stickers.

POST YOUR THOUGHTS on the world wide web for all to see at http://eol.grolen.com/alexberk/index.htm Send intelligent articles or articles on disk (IBM) to: Andy, PO Box 708, Littleton, MA 01460 or email them to: owl@grolen.com

MEGA BEEF is a brand spankin new zine that is available for only $1 ppd. It has a fake interview with Tim Armstrong and it's funny as shit. Buy it. Mega Beef, 1719 Stonebridge Rd., Alexandria, VA 22304.

MOVING TO EAST BAY area (SF) SWM, (22), looking for room to rent. Into punk/ hardcore/ goth/ playing guitar, moving in June or sooner. I promise to respond to all mail received. Write me at: Malcolm/ 928-a Mcmillan Ave/ Winnipeg Manitoba, R3M 0V6

NEED FLOORS TO sleep on starting June '97. Into all types of everything, music wise from Crass to Helium. Write now: Joe/Lindsey/ 98 Mumford St./ Buffalo, NY 14220

WRITE ME IF: your topics of conversation transcend drug use. You read and write fiction and poetry. Your interested in philosophy. You're 16-20; musically diverse. You're not in prison or racist. Also, write if you're AmIndian, like me. Or, write because you're bored, willing, and you like Bikini Kill. Elizabeth/ POB 503/ North Palm Springs, CA 92258

DULL YET HAPPY loser needs penpals! I've lived here my entire life and want to know about punk scenes/ life in general elsewhere. Into Screeching Weasel, Riverdales, Queers, Boris the Sprinkler, Descendents. Write: Ratley/ 1516 S. Covenant Ln./ Appleton, WI 54915

IOWA PUNKER would like to hook up with cool punks to party with/see shows in Phoenix and LA. Feb. '97! I'll buy the beer! Larry O./ 2933 262nd St./ Dewitt, Iowa 52742. Cool punkettes from anywhere write me for spiritual enlightenment and sadistic mind control enslavement!! Wendy O. Williams where are you? Heather and Tanya I lost your address!

BAY AREA...roomates needed for June '97. Definately prefer West Bay/ SF over East bay. Ideally looking to pay not more than $300/month. Call (510)845-2473 (Dec. 20-Jan 20 (315)682-5843) No drunks (drinker OK), drug addicts, or flakes. Mike 315, 2455 Prospect St., Berkeley, CA 94704.

HOWARD STERN: If you have any of his channel 9 shows or if you record or are willing to record his radio program. Please write: Harold Dufrene, PO Box 371, Cutoff, LA 70345.

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WANTED... ads, artwork, columns, interviews, records and stuff to review, and scene reports. Send 25¢ and get your ad put in for the next three issues. Also "The Zine that can not be named" has put out part 1 of 2 of the first issue $1.50 ppd. Interview with Norb, and lots of classifieds and columns. Nik the Shmuck, POB 115, Talmoon, MN 56637.

NOFX SUCKS! They sure do! Issue 4 available now for $1. Issue 5 out by mid-January. Get both for $2! Leave checks and MOs blank. Josh Engineer, 49 Wilcox St., Rochester, NY 14607-3832

SUCK MY PUNK!! Witch Throttlegush and the G1. suck fuckin' shit shit! RocknRoll For Creeps And Loonies is in the making right fucking now!! We need creepy, mean & nasty music to review use and possibly use on comp. tapes. We'll trade 7"s, too. Fanzine No.1 Beware!!! Hate mail, slime, and pornography to: WTATGD HQ./ 8948 S.W. Barbur Blvd. #154 / Portland, OR / 97219-4047 / USA

LITERARY FREAKS!!! Writers/artists wanted for my literary 'zine. Send S.A.S.E. for info regarding back issues, future issues, my chapbook and free stickers. Send $6 cash for Spoken Fiction Cassette. Jay Miner, PO Box 344, Buffalo, NY 14213.

VIDEOS!! Quality (from originals~ copies of Hong Kong movies for sale or trade. John Woo, Jackie Chan, more. Cheap prices, so take a chance, you may discover new favorites. Send stamp for short list. Miles/950 SW Wake Robin/Corvallis, OR 97333

I'M GOING TO BE in Europe during the summer of 1997. If anybody can help me out, let me crash at their place, or show me around. I'd really appreciate it. Also, if anybody else is traveling in Europe, get in touch with me. I'm Megan. Write me: 133 Palmerston Rd./ Rochester, NY 14618

BONDAGE PUNK girl, insanely bored, looking for punk and skin pen mates. Into: Partisans, Aus-Rotten, Vice Squad, Crass, Blitz, Casualties, etc. contact from squats in the east, preferably PA, NJ, + NY is appreciated also. Cheers punk!! Shan/ POB 1382/ Columbia, MO 65205

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7 inch/intense/fuckin noise**$5.00
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(colored) intense grind+noise**$4.00
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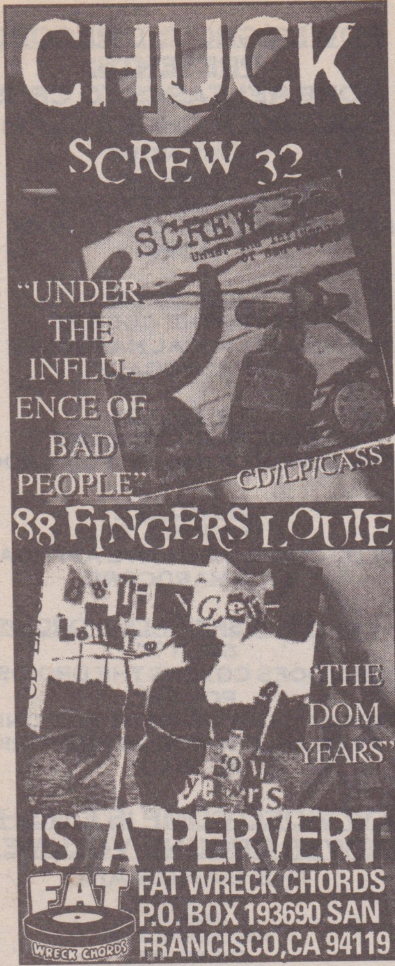
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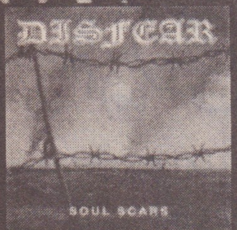
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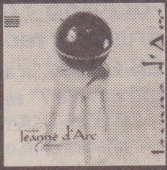

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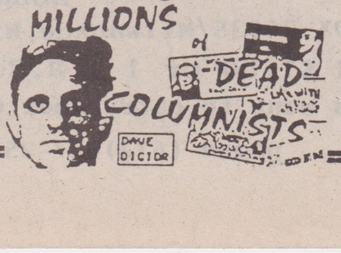

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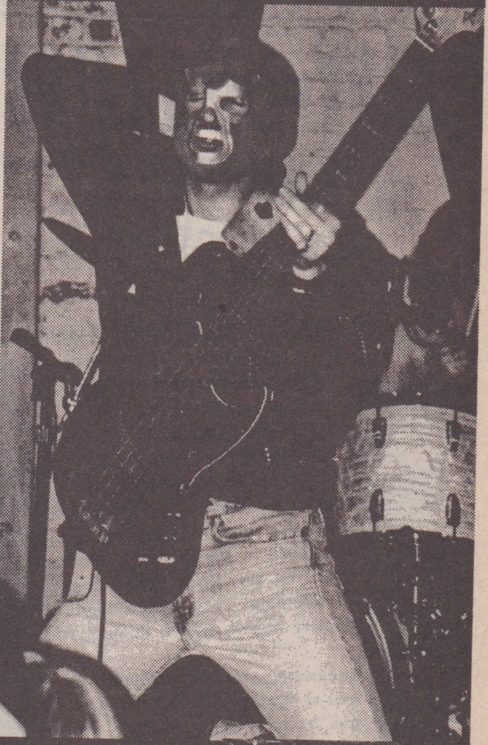

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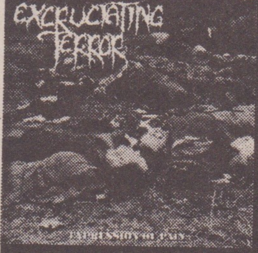

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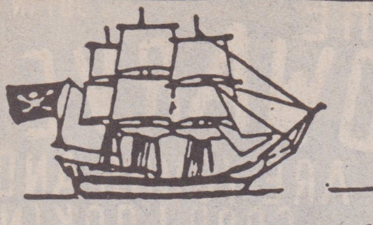

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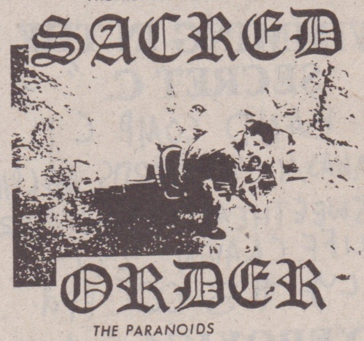

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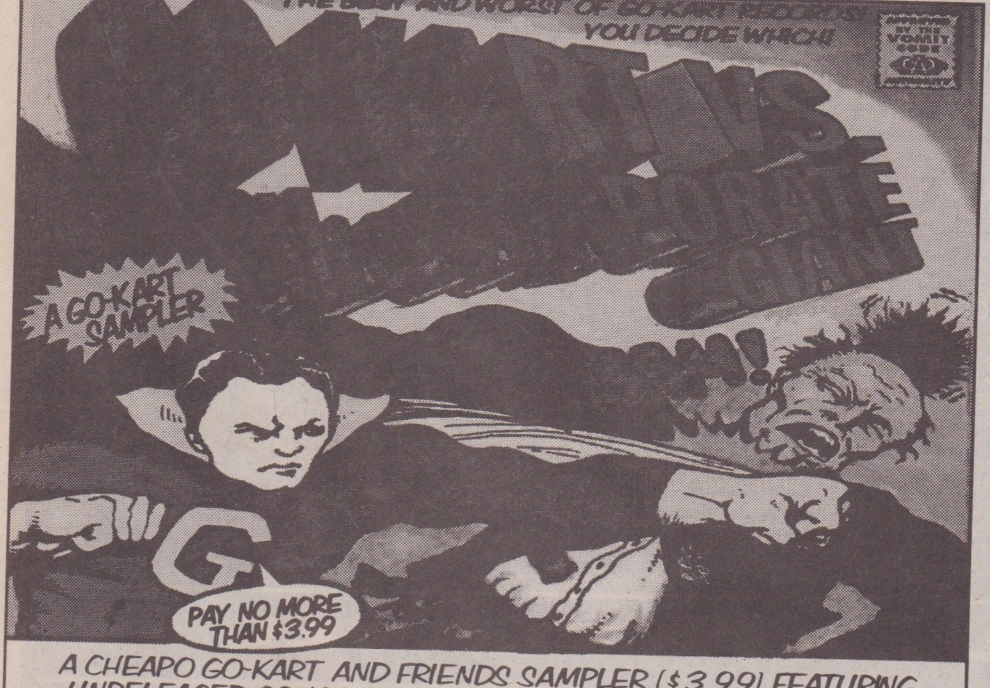
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TIME TO START SENDING IN YOUR LISTINGS FOR........ BOOK YOUR OWN FUCKIN' LIFE #6

Do-It-Yourself Resource Magazine No. 6, 1997

For the last 4 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 6th edition, slated to come out around April 15, 1996. And taking over the duties of receiving all the raw data, typing it up, etc., will be the gluttons for punishment at Under The Volcano zine.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / ls Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $30 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1997 - DUE OUT: APRIL 25, 1997

Send all listings to:
Under The Volcano
PO Box 53
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or e-mail (but don't do both) to: BYOFLife@aol.com

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TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) Submit them early. Like now!! Don't wait till the deadline.
2) Be brief. We're typists, not editors. Send them in nice and typed or neatly printed.
3) Don't use all uppercase (or all lowercase) letters.
4) Punctuation is good.
5) Feel free to send friendly letters, and other goodies, but... Don't expect a reply. We're swamped.
6) We don't need the address and phone number of every member of your band. Pick one!
7) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
8) Maybe take responsibility for getting your whole scene's listings done. But...
9) Check with people before submitting their info for them. Hassle your friends to get their listings in too.
10) No certified/registered mail, please!

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side after their practice. Chris has
ums/vocals; Chris Turner - guitar/
guitar; Renae Bryant - vocals. By:

got their name.
We had this fish named Jim, and
ubbz said, "He's dead. . . Chris."
im the fish is dead." It's a dead fish

me He's Dead Jim—our fish was a

involved in the band?
nka and the Chocolate Factory
ver tickets in the candy bars and
ts, so they called me down and I

n the Recycler. Then I joined, too.
tion was over by the time I joined

f they wanted a bass player. He

is because Los Infernos [the local
recent Dr. Dream signees] recom-
got another guy named Jay from
. He came down and tried out, and
the first night. Then after that he
cked. He smoked weed and could
re driving to San Francisco and he
d in the van. We thought his head
lode, like in "Scanners". He kept
es into his best mock-stoner voice]
oll down the windows—I'm gonne
ooted Jay because he didn't show
r shows. Then Stubbz know this guy

Stubbz said to Adam, "Would you
in our reindeer game?" [laughter

id, "Sure, why not?!"
us or minus a few stories, that is how
ne this happy family.
escribe a typical He's Dead Jim

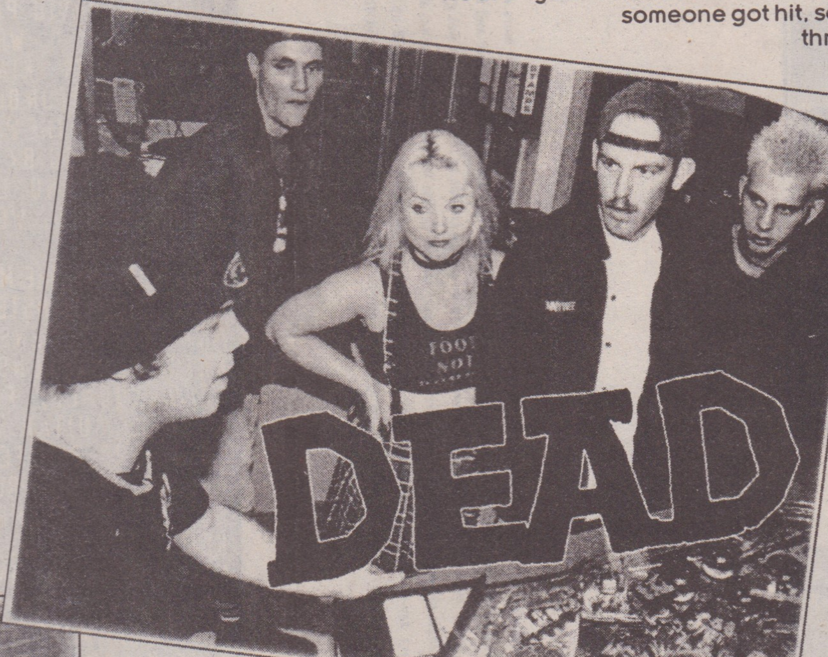
There is a lot of drooling and
g.
[sarcastically] We have to carry
our shit. We need roadies, we need
ple to carry our shit.
ae: We get on stage. I sing, every-

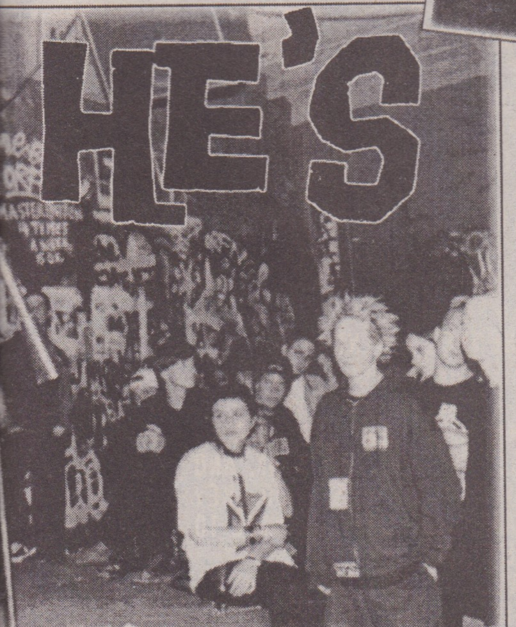
one else plays instruments and sings into a microphone here and there. People jump up and down and wiggle their butts. Every now and then, depending on who we play with, some dumb-ass will shout, "Show me your tits!" After four years of that (and two years being a dominatrix), I don't take any shit and I know how to make the dumb-asses feel smaller than their dicks. Overall, the shows are a great time. We sweat and expect the crowd to sweat.

MRR: Tell me about On the Rag Records.

Renae: Three years ago we started the fanzine On The Rag (California). Now we're on the sixth issue. This year I got financing from Bob Quaid and started the label, which our 7", "Pump No. 12" is on. We try to promote gals in the scene and the whole D.I.Y. punk thing with both [the label and the 'zine]. Fuck corporate punk—it is an oxymoron in itself. I think more women should be running labels, running studios, producing music, promoting, etc. I love the guys, but it would be amazing to see more women on the other end of things and doing it successfully. Punk rock is not a boy's club any longer. Any woman in the scene that asserts this is either lying to herself or has not been in the scene long enough—give her a few years. Opening closed minds and positive change is what punk is all about.

MRR: At a recent show I heard you say that "New Song" on the 7" is about Mia Zapata. What is your connection to her?





Renae: There is no connection to Mia Zapata, except for the fact that she was raped and murdered three months before I was burglarized and raped at knifepoint in 1993. I just tripped out and wrote the song about her, even though all I know about her is what I read about her. It was weird for me, being that our lives were similar. Both of us were singers and college graduates. She was raped and murdered. I was raped and I lived to talk about it. In the lyrics I allude to women killing their assailants. This is because often it seems the only way justice is served. Mia's killer was never found and neither was the serial rapist who attacked. That is what the song is about.

MRR: What is the story regarding the O.J. Simpson pictu
he is not guilty"]
Renae: That is the first song this lineup of He's Dead Jim
time that the O.J. Simpson verdict was announced. Th
No one should have been shocked when this count
inequality, greed, and injustice. Women of all races
social justice ladder. If you think what I'm saying is a lie,
go back and reread your history books. From the witch
current worldwide hate crimes against women, nothin
changed—injustice prevails.

MRR: When can we expect more releases from On The Rag records?

Renae: There will be a CD compilation of girl-fronted bands that should be out soon. I am aiming for an October release. Then, depending on how that does, I will try to put out some 7"s or full lengths for other bands.

MRR: What has been your craziest tour experience?

Marty: Our San Diego gig in the winter. Lots of beer makes for interesting gigs and rides home.

MRR: Why?

Marty: Due to legal logistics we'll just say it was an interesting experience.

Renae: Over the course of one night, someone got hit, someone's foot went through a stranger's car window, and a sign was stolen. [All of this was perpetrated by a member of the band that is recently a nonmember of the band.]

Marty: We can't confirm anything. . . I didn't see anything.

Renae: Last year we had an interesting time in San Francisco with Ginger Coyote from the White Trash Debutantes, but you'd have to ask her about that.

MRR: What are some bands you like in our scene currently?

Marty: Falling Sickness.

Renae: Los Infernos are rockin'.

Marty: Tribal Lust.

Renae: Hamper, Haulin' Ass . . . out of town bands like Brother Inferior, the Foxations, Ballgagger, X-IT, the Heroines, and the Loudmouths rock.

MRR: Where do you see yourselves going in the futu
Marty: Home, as soon as I'm done here. [seriously] H
on the road. That is where our best shows are.
Renae: I want to tour the world now. I would like to pu
of He's Dead Jim within the next year.
MRR: Any label interest?
Marty: [sarcastically] Epitaph, Fat [Wreck-Chords], E
Renae: But we turned them all down because On Th
He's Dead Jim, P.O. Box 2